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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. LIII. No. 1

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ALFRED HERTZ

Conductor San Francisco Symphony Orchestra, Who Began his Twelfth
Season and the Musical Association's Seventeenth at the
Curran Theatre, Friday Afternoon, October 21

THE
SILVER JUBILEE
EDITION

OF THE
PACIFIC COAST
MUSICAL REVIEW

Publication Date November 15

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During the Last Twenty-
Five Years

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EDITORIAL DISCUSSION



HELPLESSNESS OF RESIDENT ARTISTS

During more than two years the Pacific Coast Musical Review has quietly carried on a campaign to create opportunities for resident artists. By resident artists we do not mean pupils, or amateurs, or inexperienced performers, or mediocre talent. We mean artists of experience and reputation, efficiency and distinction, who dwell within the borders of this State. With the use of valuable information in our possession we have gone carefully over the field and have come to the conclusion that there is an unusually fertile field for the resident artist in California and indeed all up and down the Pacific Coast.

We have also discovered the fact that this field is absolutely closed to the manager of distinguished artists who, in order to sustain himself and his office force, must of necessity earn living commissions from his "bookings," for the undiscovered field—or virgin field—which the Pacific Coast Musical Review has staked out for the resident artist includes mostly communities unwilling and unable to pay such fees as would gratify an artist and at the same time leave a sufficiently large share of profit for a manager to justify his expenditure of money, time and labor to secure the engagement for the resident artist.

Since the Pacific Coast Musical Review began to announce its determination to secure for the resident artist that recognition and that income which his reputation and his influence as an incentive for aspiring artists justify, a number of managers and some music journals have endeavored to "steal our thunder" and reach the goal before we do. There is not the least iota of envy or jealousy in our disposition, and if any of these defenders of the rights of the resident artist are able to secure for him the same recognition in number of engagements and amount in fees which the plan of the Musical Review expects to obtain for them we shall always be happy to co-operate with them in any way. But examination of their plans convinces us so far that while they may occasionally secure an engagement, rarely with satisfactory fees and if so, not frequently enough during a year, the Pacific Coast Musical Review's plan is a failure unless it can obtain for the best of our resident artists extensive concert tours at fees sufficiently large to give them a fixed income which will increase their patronage enough to make their residence in this State a source of pleasure instead of worry.

Careful computation has assured us that the population of California is something over 4,000,000 people. This population is served by from 800 to 900 newspapers, including dailies, weeklies, semi-weeklies, tri-weeklies, semi-monthlies and monthlies. Assuming that but one-fourth of 1 per cent of this population can be interested in supporting resident artists of established reputation and efficiency, there can be gathered into one patriotic organization, 10,000 men and women. To do this, however, it is impossible to permit this movement to assume even the slightest appearance of a commercial enterprise. He who leads this movement must do so without compensation and he must possess the confidence of the press and public to such an extent that even the most convincing arguments

against his honesty of purpose by envious opponents can not shake the public's faith in his integrity. The slightest suspicion of his motives will ruin the plan, for its success depends entirely upon his reputation of loyalty to the cause not marred by any remuneration for his services.

It would be the height of presumption and arrogance as well as conceit for the writer to contend that he meets all these requirements. But it is perfectly sound argument to state that our readers can decide for themselves whether the Pacific Coast Musical Review through its past actions in behalf of worthy musical enterprises comes anywhere near the qualifications of a leader in a movement outlined above. That the Pacific Coast Musical Review will refuse recognition of its efforts on the part of artists and teachers as well as music lovers in the way of patronage so that it will be able to sustain its life as a publication while the editor is forced to fight the battle of the artists, is of course unthinkable, but that the editor will not demand remuneration either from the artists or the public for any services he may render in this cause may be absolutely depended upon.

Now, as an advance step for this movement we asked in every issue of this paper during the last three seasons that representative artists should register with us so that we may obtain an idea what their experience and reputation consists of, what they consider an adequate fee for their services, what is the best time of year for them to leave their place of residence, what kind of programs they are able to present, whether they can furnish photographs, prospectuses and other publicity material. We have been able during more than two years to gather in THIRTY-TWO names, the small minority of which include representative resident artists of experience and reputation. In other words, our resident artists do not seem to be sufficiently interested in the efforts of a true friend to take the trouble to come to his office and give him this needed information. Or are they afraid that there is a "catch" to this proposition?

The trouble with so many artists of reputation is that either they can not afford or do not want to invest a sufficient sum of money to make their name and reputation known. Some of them ask you to obtain them engagements first and then when they are earning enough income they will use some of it to exploit their talents. Why, bless their innocent souls, when they have enough engagements to bring them satisfactory returns, publicity is not half as necessary as when they are new in the field and their names mean nothing to the public. If you wish to gain support from the public you simply must employ a judicious amount of publicity that sets forth your accomplishments TRUTHFULLY. If you do not confine yourself to the truth your public life in music will be very brief indeed. Nor will you be able to sustain yourself in public favor if your artistic accomplishments do not attain a sufficiently high standard. However, we shall set forth our plan to create a demand for resident artists throughout California in our Silver Anniversary Edition, at the same time outlining wherein resident artists must co-operate with us to create public interest in their work, without expense to them other than to give the needed information.

Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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RESIDENT ARTISTS' CHANCE

Hollywood Bowl Association Gives Additional Opportunities to California Musicians

The Audition Board plan, inaugurated so successfully this year, whereby resident artists are given opportunities for solo appearances in the Hollywood Bowl, will be put into effect again for the 1928 series of summer concerts, according to announcement made today by Allan C. Balch, president of the Bowl Association.

"The marked success of the appearances of Dan Gridley, tenor, and Vera Barstow, violinist, in the Bowl this summer, convinced the board of directors that there are excellent artists living here, and that the Audition Board plan is an effective medium for making the Bowl concerts function more effectively in the artistic life of the community," said Balch. "As a matter of fact," Balch said further, "we were so pleased with the results of this year's auditions that in 1928 we shall enlarge the scope of the plan to include opportunities for three artists, instead of two as previously. We shall present next year one vocalist, one pianist, and one instrumentalist other than a pianist."

Registration and application blanks may now be secured from the Bowl Association, 7046 Hollywood boulevard. Auditions will be held during January and February of 1928. Mrs. J. Boyce-Smith, whose services were so valuable this year, will again act as chairman of the Audition Board.

LAWRENCE TIBBETT COMING

The famous California baritone, Lawrence Tibbett, passed through San Francisco last week en route from the most sensational operatic triumphs ever achieved by any artist in Los Angeles, to fill a number of recital engagements in the Pacific Northwest. Finishing these recitals, Tibbett returns to California for a limited concert tour. Appearing in the Civic Auditorium in San Francisco on Friday night, December 2, and in Oakland, on Monday night, November 28, the great singer will be greeted by throngs in both cities, Manager Selby C. Oppenheimer already having received hundreds of requests from Tibbett admirers for reservations for these events.

ALFRED HERTZ TELLS OF SYMPHONY PLANS

Contemplates Presenting Many Novelties—More Soloists Than Usual to Enhance the Various Programs—Horace Britt To Be One of the Visitors

By ALEXANDER FRIED

(San Francisco Chronicle, October 16)

"It is an especial pleasure for me to start work with the orchestra after an interval because I can sense so freshly how fine a musical ensemble it has become. Twelve years ago I used, even in the old repertory, to have to be concerned simply about correct notes. Now with a hint or two the San Francisco Symphony Orchestra masters the inner significances of great scores. Technically perfect playing is taken for granted.

"We have two important changes of policy this coming season. Unfortunately, we have not been able to make arrangements whereby last year's broadcasting custom could be continued. Although I believe that mechanical production of music is still imperfect, I liked to put our music on the air for those who could otherwise not enjoy it.

"An ideal arrangement would be one whereby broadcasting could mechanically be regulated to be receivable only outside a given radius. In that way the orchestra would attract San Francisco residents and nearby commuters to the Curran Theatre to attend concerts in person, whereas the public that lived too far away to visit the city often could hear us by radio.

"The other change in policy is one that is in every way for the best. In the past we have had very few soloists in our 12 pairs of subscription and 10 popular concerts. This year we are to present a list of fine artists, in addition to the five (Beniamino Gigli, Alexander Brailowsky, Harold Bauer, Yehudi Menuhin and Georges Enesco) who will take part in the municipal concerts at Civic Auditorium.

"Of special interest will be the visit of Maurice Ravel, the Frenchman, who is one of the most admired composers in the world today. He will be guest conductor in a Friday-Sunday pair of programs at the Curran Theatre. In all likelihood he will lead only his own music, including such compositions as his Alborado del Gracioso, the charming Tombeau de Couperin suite, the Pavane, the suite of fragments from Daphnis et Chloe, the Scheherazade, which comprises three poems for voice and orchestra, and the popular La Valse."

The other soloists will include Edward Johnson, Metropolitan tenor, with whom Mr. Hertz would like to make up a Wagner program, and Albert Spalding, Mishel Piasiro, and Frances Berkova, violinists. "It is not always easy," said Mr. Hertz, "to persuade a guest artist to appear in an unhackneyed work. Usually he is afraid of his chances for personal success if he does not play an old favorite. Mr. Spalding, however, has to my pleasure chosen the beautiful violin concerto of Ernst von Dohnanyi, and Mr. Enesco will perform Chausson's Poeme."

Horace Britt and Michel Penha will be cello soloists, according to present arrangements. The latter will be heard in one of the finest vehicles in the entire repertory of his instrument, Richard Strauss' Don Quixote. Many persons consider this work Strauss' masterpiece. The pianists who will assist the orchestra in concerts at the Curran Theatre will include Ignaz Friedman, who will probably play the Brahms D minor concerto, Benno Moiseiwitsch, and Leone Nesbit.

"I am looking forward with interest," declared Mr. Hertz, "to the impression Miss Nesbit will make in her debut here. She is a San Francisco girl, but I heard her play in New York. When I went there last spring, my friend, Siloti, the famous Russian virtuoso, rather surprised me by asking me whether I would not spare the time to

hear one of his pupils. Perhaps I surprised him in turn by not inventing a wonderful excuse.

"I went to Steinway Hall with him, and heard him assist Miss Nesbit in a two-piano version of Liszt's E flat concerto. I was astounded at the beauty and brilliance of this young artist's playing."

* * *

I asked Mr. Hertz what are his plans regarding the introduction of novelties into the repertory of the San Francisco Symphony Orchestra.

"Of course, my selection is not as yet definite," he replied, "although I intend as in the past to balance the old masterpieces with good unfamiliar material. Among the novelties I want to include music of San Francisco composers. So far I have selected two scores, the First Symphony of Frederick Warnke, and the new Indian suite of Frederick Jacobi. The latter is based on themes and atmosphere that Jacobi gathered in contact with the New Mexico Indians.

"I want to play here for the first time several compositions of old masters. One is a symphony of Boccherini; another, particularly interesting, is a recently discovered symphony of Haydn, in which a quartet consisting of violin, cello, oboe, and bassoon is used as a concertante ensemble. Other classical 'novelties' on my tentative list are Mozart's Kleine Nachtmusik and Haffner Serenade, Siloti's version of a Vivaldi concerto grosso, and Handel's Fire Music and Water Music.

"Romantic composers are represented by Brahms' Viola Serenade, and Niels Gade's Nachklänge an Ossian. I have in mind also Liadoff's Scherzo, Wetzler's Vision of Assisi, which is in a kind of modernized Strauss idiom, and Albeniz' Catalonia.

"If I had my way I should produce all the works I am mentioning here, but the probabilities are that our programs will have room for three-quarters of them at most. Of Richard Strauss, besides Don Quixote, I have to conduct Salome's Dance, and, perhaps also Sprach Zarathustra. The Salome selection reminds me of the time I conducted it in a Sunday night concert at the New York Metropolitan immediately after the spectacular premiere and finale of Strauss' daring opera. As a demonstration of approval of the music and dissatisfaction with the puritanical policy of the Metropolitan in dropping Salome from its repertory, the crowd that Sunday evening cheered for 20 minutes, and could be quieted only by partial repetition of the Dance.

"In our first program, Friday, will be included De Falla's El Amor Brujo suite, never before heard here. Besides I want to play Korngold's delightful Much Ado About Nothing, a sparkling suite; Dohnanyi's Rurality Hungarica; Sibelius' From the North, a tone poem; Malipiero's Impression of Spring; a Casella suite, Gal's Overture to a Puppet Show, Schoenberg's Verklärte Nacht, Koutzen's Solitude (he is a member of the Philadelphia orchestra), Delius' Brigg Fair, Florent Schmitt's La Tristesse de Pan or Soirs, Smetana's Bohemia's Fields and Meadows, and Anrooy's Dutch rhapsody, Piet Hein. Whatever of these works can not be presented this season will be held over for another year.

"Our future has never looked so bright as now," concluded Mr. Hertz. "Not only have we solidified our popular backing and perfected the routine of our personnel during the past decade, but we are at last actually flying under the encouraging banner of financial solvency. Long may it wave."

GOLDEN JUBILEE SEASON OF NEW YORK SYMPHONY

The Golden Jubilee season of the New York Symphony Orchestra will open Friday evening, October 21, in Carnegie Hall. The Symphony Society has announced that plans are under way for a formal celebration and the date of this will be announced later.

At the first concert of the fiftieth anniversary season, Fritz Busch, director of the Dresden Opera House, will be in the conductor's stand. Mr. Busch arrived Friday for his second American visit, which will extend over a three-month period. He is the first of five guest conductors who will direct the orchestra during the season. He will be followed consecutively by Ossip Gabrilowitsch, Walter Damrosch, Maurice Ravel, well-known French composer-conductor, and Enrique Fernandez Arbos, conductor of the Madrid Symphony Orchestra. Busch's first program will include Beethoven's Symphony No. 4 in B flat and Brahms's Symphony No. 1 in C minor. This will be repeated at the Sunday afternoon concert in Mecca Auditorium.

The first performance ever given by the New York Symphony Orchestra was on November 9, 1878. Founded by Leopold Damrosch, it is the second oldest symphony orchestra in the country. The premiere concert, given in Old Steinway Hall in Fourteenth street, was preceded by a public rehearsal November 7—a custom which was continued throughout the season and for a number following. That first year, and during several succeeding, six concerts and six public rehearsals were given.

Old program files of a half-century ago show that Dr. Damrosch engaged as his assisting artist for the first concert August Wilhelm, and chose for his initial program Beethoven's Symphony No. 5 in C minor. Goldmark's Overture to Sakuntala, Wagner's Overture to "Die Meistersinger" and Raff's Concerto for Violin.

The original officers were William H. Draper, president; J. Wiener, vice-president; Stephen Knevals, secretary; August Lewis, treasurer; Charles Roper, librarian, and the following directors: Frank Berenger, Leo Goldmark, August Lewis, J. C. Rodrigues, H. L. Roosevelt, Paul Dana, Archibald McMartin, Morris Reno.

Speaking of the early days of the organization, Walter Damrosch writes in "My Musical Life":

"Orchestral conditions were bad compared with today. There was no such thing as a permanent orchestra. The musicians of the Symphony Society, for instance, played in six symphony concerts during the winter, each preceded by a public rehearsal. They also officiated at four concerts of the Oratorio Society. The rest of the time they made their living by teaching, playing in theatres, at dances, and some of them even at political meetings or in military processions. If a better job came along than the symphony concert they would simply send my father a substitute. And yet, in spite of this disheartening condition, my father succeeded in infusing the players with such emotional intensity and in imparting so lofty an interpretation to them that audiences of that day were often aroused to the greatest enthusiasm; and I would tuck my arm very proudly into his as we marched home from a concert, even though we knew that the subscription to the concert was not more than \$800 and the single sale at the box office had not reached the \$100 mark.

"But all this changed like a flash in the year 1879-80 when my father decided to perform The Damnation of Faust, by Berlioz, until then unknown in America. This performance made a sensation. It was given five times in succession to crowded houses, creating an excitement such as New York had never before seen in the concert field."

Leopold Damrosch continued as conductor of the orchestra until his death in 1885,

when Walter Damrosch, then only 23 years old, took over the baton.

Since the memorable days when The Damnation of Faust caused such a furor, the New York Symphony has continued its record of pioneering. It introduced to this country many of the more important works of such distinguished composers as Tschai-kowsky, Sibelius, Stravinsky, Elgar and Rimsky Korsakoff. It has given first presentations of many works of the French school, including Debussy, Ravel, Enesco, Chausson, d'Indy and Dukas. In 1909 it gave the first American Beethoven Cycle. Such eminent artists as Paderewski, Saint-Saens, Kreisler, Tschai-kowsky, Sarasate, Lilli Lehman and von Bulow have made their first American orchestral appearances under the auspices of the society. It was Walter Damrosch who first conceived the idea of performing Wagner's works on the concert stage.

The early days of the orchestra were hampered by financial difficulties, but these were brought to an end in 1914, when Harry Harkness Flagler, now president of the society, undertook to defray the annual deficit. It was Mr. Flagler who also made possible the European tour of 1920, thus far the only one made by an American orchestra. That year, by special invitation of five foreign governments, the orchestra visited Belgium, England, France, Holland and Italy. Five years later it went to Havana to give a series of concerts under the auspices of the Cuban Government.

In touring the United States it is estimated that the orchestra has traveled 400,000 miles, playing to about 8,000,000 people. The New York Symphony was the first major orchestra to make country-wide tours, visiting many cities that had never before heard a symphony concert. It was due to these early tours that a number of the now great symphonic orchestras in other parts of the country were established by local citizens, who were ambitious to have a similar organization of their own.

ORPHEUM

One of the most outstanding programs of the present fall season is in store for patrons of the Orpheum Theatre for the coming week, starting this Saturday matinee, October 29, according to announcement from the management of that place. This new program will be headed by Ethel Clayton and Ian Keith, famous stars of both stage and screen, who are to appear in a one-act dramatic gem entitled "Clipped," which was written by an amateur, Tacie May Hanna, and which has been described as one of the best playlets of recent years.

Russ Brown and Jean Whitaker, an extraordinarily clever team of funsters, have a skit which they call "A Laugh or Two." Steve Freda and Johnny Palace have a rip-roaring skit called "Bartch - A - Kallopp." These two boys are the same that made "Talking to the Moon" and "I'd Climb the Highest Mountain" songs famous.

Included on this bill will be such other big features as Harry Waiman and his bevy of debutantes in a musical offering; Johnny Hyman, vaudeville author in an amusing monologue entitled "Playing Pranks with Webster"; Carrie and Eddy, a clever team of dancers in "A Petite Revue," with Webster Taylor, Harriet Cole and Gloria Lee; Reck and Rector, society entertainers, and another surprise act in addition to the Pathe News Weekly, Topics of the Day, and Thomas Boyd and the Orpheum Orchestra in a concert number.

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CONCERT REVIEWS

By ALFRED METZGER

Jascha Heifetz, after a successful concert tour through the Orient, including on his return trip Honolulu, appeared for the first time in two seasons at the Columbia Theatre, under the management of Selby C. Oppenheimer, on Sunday afternoon, October 16. Although we had already admired this consummate artist because of his astounding technic, his unusually clean and smooth tone, and his poetic insight, this most recent opportunity to enjoy his art refreshed our memory and caused us again to revel in the young violinist's impeccable artistry.

One of the predominating traits of Jascha Heifetz is his fine discrimination in the selection of his programs, which contain no composition that is beyond his particular style of interpretation. We have always considered Heifetz as a poetic on his instrument rather than a virile "dramatist," for which reason such compositions as Chaconne by Vitale, Symphonie Espanol by Lalo, and Caprice No. 24 by Paganini were particularly effective and aroused almost unlimited enthusiasm among the audience that packed the theatre.

It will be interesting to note at the next concert, which will take place at the Columbia Theatre on Sunday afternoon, November 6, whether Heifetz will be equally successful in interpreting the more virile phrases of Beethoven's Kreutzer Sonata. It is a pity that the violin literature of the day is so limited that violinists of the highest rank are compelled to play piano arrangements for the violin, such as Nocturne in D major by Chopin, Rondo by Schubert and La fille au cheveu de lin by Debussy.

After hearing a young artist like Heifetz repeatedly it would be more interesting to find him add constantly big compositions to his repertoire than to hear him play practically the same compositions every time he makes a transcontinental tour. However, Heifetz is an artist belonging to one particular style. Those who know something about the technical difficulties that beset one who has chosen this instrument for his musical expression sit aghast at the ease and smoothness which Heifetz overcomes some of the greatest obstacles.

For instance, he begins a rapid chromatic scale on the lowest note of the G string and carries it through the gamut of the instrument until he reaches the highest note on the E string, ending in a series of harmonics without any impurities in tone or pitch and without showing where the regular tones stop and the harmonics begin. He does similar work with double stops and at no time does he fall into the error of employing a portamento even in the longest "jumps," unless it is intended to be one.

The writer does not know of an instance in his long experience of listening to artists

where a violinist has been so accurate and so precise in everything he does, and yet retains sufficient sentiment to accentuate poetic nuances. Of course, we still doubt whether Heifetz is able to ever adapt himself to the classics that require the utmost depth or warmth which only vitality and virility in execution can obtain, and which are not so conducive to obtaining the exactitude which is prevalent in Heifetz' playing.

But whichever you may prefer—poetic instinct or dramatic virility—you will make no mistake in hearing Heifetz. He is one of those artists whom you will never forget after once hearing. That he has broadened out and grown intellectually since his previous visit, as some of my friends seem to think, we have not been able to observe. He was always predominating in those qualities which form at present his chief attraction.

Claudia Muzio was the opening attraction of Selby C. Oppenheimer's Concert Series at the Exposition Auditorium on Tuesday evening, October 18, appearing before about 4000 people, whose consensus of opinion after the conclusion of the program was unanimous. The attitude of the audience toward this artist was one of utmost admiration. Here is an opera singer who, although not presenting what is known as a bona fide concert program, is able to cause pleasure and enjoyment by reason of her exquisite artistry.

To enumerate all the fine points in Muzio's interpretations would require more space than we have at our command right now. But we may present a few of them. In the first place, she possesses that incomparable virtue of enunciating her words, syllables and even letters with a clearness and precision that in itself is a rare privilege to listen to. Then she has such an easy delivery, producing and manipulating her tones with almost featherlike lightness. Her intonation is unbelievably accurate, at no time inaccuracies being audible to the human ear.

She is past master of the art of bel canto and for this reason her legato singing represents many lessons to any conscientious vocal student. Indeed, legato singing is such a rare accomplishment now a days, even among well advertised artists of stellar quality, that it is refreshing to hear this art so splendidly essayed by Claudia Muzio.

This consummate artist possesses one of the most enchanting modes of phrasing that we have heard in our career. Her attacks are spontaneous, her crescendi delightfully timed, her diminuendi fade out into the faintest pianissimo with an astounding carrying quality. Her mezza voce is something to dream about and her high tones are taken with ease and are best when she does not sing heavier than forte. Her breath control is the last word in "anatomical" judgment. Whenever she sings coloratura passages it is done with the most particular accentuation and employment of the art of floriture.

Added to these numerous artistic qualities, Mme. Muzio possesses a personality of inexpressible charm and geniality. She sang as many encores as there were numbers on the program. And after two hours of constant singing she interpreted as her last number that splendid aria from Aida, Retorno vincitor, which, by the way, was very appropriate in this case, for surely if ever Mme. Muzio will decide to do so she certainly will return victorious.

The Persinger String Quartet gave the first chamber music concert of its present season in the Playhouse of the Women's Building on Wednesday evening, October 19, under the local management of the Wolfsohn Musical Bureau of New York and under the auspices of the Chamber Music Society of San Francisco. This is the tenth year which sees Louis Persinger at the head of this successful organization, and for the first time in this period Elias M. Hecht was absent in the beginning of a new season. It was therefore

a very thoughtful act of Mr. Persinger's to take advantage of this opportunity to pay a well merited tribute to the memory of him who did so much to perpetuate an ensemble organization so worthy of the city whose

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Roma Suite	Bizet
Tasso	Liszt
Nachklänge von Ossian.....	Gade
Entr'Acte from "Rosamunde".....	Schubert
Music Box	Liadow
The Bee	Schubert
Valse de Concert.....	Glazounow

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SUNDAY, NOVEMBER 6

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CARE MUSICAL REVIEW





Silver Anniversary Edition

OF THE

Pacific Coast Musical Review

WILL BE PUBLISHED IN NOVEMBER



DELAYS in publication have been unavoidable. Many advertisers both from San Francisco and other California centers as well as from the East were unable to furnish us with copy inasmuch as they wished to announce plans which could not be broadcast until all negotiations with artists had been completed.

FURTHERMORE, the Pacific Coast Musical Review is not published for revenue only. The editor can only publish one Silver Anniversary Edition in a lifetime. He wants this edition to be representative of music in the territory which it has served faithfully during twenty-five years. To collect the material necessary to make it representative required time and labor—more time and labor than we expected to have to devote to it.


FINALLY we are publishing in this edition a definite plan to create opportunities for resident artists, which also required more time than we thought, to be announced in detail and convince the musical profession and public that, while we solicit patronage, we are willing to work for our patrons, besides just printing their advertisements, even though we occasionally seem to neglect this paper by looking out for the interests of the musical profession and public.

IN THE next issues of the Pacific Coast Musical Review will appear contents announcements of the anniversary edition and also a list of advertisers who have so far sent in their copy. If you wish to be represented among those who have really done something for music within the last twenty-five years, you can not do better than join the ranks of the distinguished professional musicians who honor this paper by their representation in its Silver Anniversary Edition.

ALFRED METZGER,

Editor Pacific Coast Musical Review.

WE ARE making preparations for an edition of TEN THOUSAND COPIES of this Silver Anniversary Edition. To insure this circulation we are mailing to all individuals, schools and musical organizations in general, who are represented in this record of twenty-five years of musical history in California, blanks to be filled out for the reservation of copies, which will be 25 cents each. We shall only print a limited edition for those expressing their intention of purchasing copies. The few copies that will be for sale will not last long. A. M.



name it bore and so thoroughly competent to fulfill the fondest expectations of its founder.

In memory of Elias M. Hecht, the Persinger Quartet played Beethoven's Quartet in B flat major, op. 18 No. 6, the adagio movement of which so aptly describes deep sentiments. Mr. Persinger and his associates, Louis Ford, Nathan Firestone and Walter Ferner, always impressed us as being specially well equipped with that musicianship and artistry that accentuates the depth of a Beethoven composition. With the additional incentive of honoring him to whose efforts the organization literally owes its existence, the Persinger Quartet naturally gave even a more impressive and effective interpretation of this work than it would have done under ordinary circumstances. There was a particularly fine emphasis of the numerous emotional beauties of the work, the scherzo glimmering through the two adagio movements, preceding and succeeding it, with the verisimilitude of a smile through tears. It was indeed a touching salutation to a worthy spirit.

Ernst von Dohnanyi's Quartet in A minor, op. 13, received its first performance in San Francisco on this occasion. The first movement, allegro agitato e appassionato, reveals the influence of modernism on the otherwise quite conventional composer. It scintillates with dissonances, constantly changes keys, exhibits most unusual and most unique contrapuntal periods and lacks somewhat in that graceful melodious line which represents such an attractive feature in most of Dohnanyi's compositions. While this continues in the second movement, Andante religioso con variazioni, it is not quite so confusing in harmonic treatment as the first. The frequent repetition of the same tone no doubt expresses a certain fixed intention. It is, however, in the third movement wherein one recognized Dohnanyi of old, for here he returns to the precision of rhythm, the grace of melody and the continuity of ideas which we have always admired. It is an extremely difficult work and the Persinger Quartet is indeed entitled to the highest commendation for the smooth and evenly balanced interpretation bestowed upon this work.

In sharp contrast to this intricate work of Dohnanyi's was Glazounow's delightful Nocturnes op. 25 with the simplicity of style, ingenuity of color and sensuous atmosphere that never fail to cast a spell of romance upon the listeners. It was an excellent concert and no doubt left with the large audience a pleasurable sense of anticipation for the next event, which will take place at the same auditorium on Tuesday evening, January 10. By the way, the theatre of the Women's Building is an ideal hall for chamber music concerts.

Other Concerts, and also a lecture at the San Francisco Conservatory of Music on Deems Taylor's King's Henchman, will be reviewed in the next issue. These concerts include those of the San Francisco Musical Club and Pacific Musical Society, two events by California musicians at Scottish Rite Auditorium, and concerts by Verne Kelsey, National Broadcasting Company artists, Loring Club and Henry Cowell, all taking place during the early part of October. All concerts given during the latter part of October up to and including October 31 will also be reviewed in the next issue, which will be out next week. These concerts will include the opening concert and first popular concert of the San Francisco Symphony Orchestra under the direction of Alfred Hertz.

OPPORTUNITY FOR TEACHERS

Young men and women, from 28 to 30 years of age, who are proficient in music and who like to teach the Knox System of piano playing, will be trained in this "Fun Method" by Kohler & Chase and then placed in various cities on the Pacific Coast as well as other communities in the United States.

Those who prove themselves proficient in this work will be placed in charge of Knox System Schools, which will be opened in various music centers of America. Applicants must have a thorough knowledge of piano playing.

ALEXANDER FRIED BACK HOME

Alexander Fried, music editor of the San Francisco Chronicle, returned from Europe early in September and his interesting reviews of musical events are again appearing in the columns of that daily. Since his return Mr. Fried has been entertained by numerous friends and at the first meeting of the season the Musicians' Club presented him as a guest of honor. He made a very instructive and illuminating address, which contained much of the information published in his letters to the Chronicle, most of which were reprinted in these columns.

Musical people were surprised to hear of Mr. Fried's marriage prior to his departure for Europe, but had had no opportunity to meet Mrs. Fried until the critic's return. Since then the newly married couple have been the central attraction of a number of receptions and dinners, at which it became evident that Mrs. Fried is a very charming and refined young lady. She is also very musical, having enjoyed a brief professional career prior to her marriage, which culminated in a number of successful operatic appearances.

The editor of the Pacific Coast Musical Review wishes to take advantage of this opportunity to announce his return to musical class journalism, after his brief excursion into daily newspaper work, in which he first made his appearance in San Francisco about 28 years ago. He thoroughly enjoyed his experience in the Chronicle office and appreciated the courtesy and consideration with which he was treated by the various department heads. Since our motive can not now be misconstrued, we wish to add that The Chronicle office is one of the best conducted and best managed newspapers we know. There exists a certain atmosphere that creates the impression of being associated with an institution which engenders cordial cooperation among the staff members, who take pride in their work.

THOMAS F. BOYLE FOR AUDITOR

We have already had occasion to refer to the valuable services rendered the musical profession and the musical public by Auditor Thomas F. Boyle through his splendid efforts to help obtain support for the Summer Symphony Concerts from the City of San Francisco. We are now taking pleasure to also enumerate Mr. Boyle's services to the municipality during his incumbency as city auditor.

Thomas F. Boyle is now completing his fifth term as auditor. His election as auditor followed a successful career as business manager of the Morning Call and Evening Bulletin, two of San Francisco's leading newspapers. As auditor he has conducted the office honestly, efficiently and conscientiously and in full compliance with the State laws and city charter provisions. He has served all the people fairly and squarely.

The municipal accounting system established under Mr. Boyle's direction is declared by U. S. Government experts and statisticians to be the very best of any city in the United States. This statement has been made publicly and also personally to the Mayor of San Francisco. In its report issued only recently the Grand Jury of the County of San Francisco had this to say of the city auditor: "The total amount of demands audited by

Mr. Boyle during the past fiscal year was over \$53,000,000. In addition to this Auditor Boyle cancelled demands which had been passed by the Board of Supervisors and other departments of the city government in a total amount of \$704,000, the auditor thus safeguarding the city's funds in compelling court decisions on claims that he considered invalid."

EMMET HAYDEN MUSIC FRIEND

Among all the candidates for the office of supervisor none is more worthy of the support of the musical profession and musical public than Supervisor J. Emmet Hayden, who has always shown his sympathy for music in a most substantial manner. As we pointed out in our last issue, Mr. Hayden has been responsible for some of the most important progressive movements in behalf of music in this community. However, all his efforts in behalf of music would not justify his endorsement by this paper and by the musical people if he had not been in every way a loyal, efficient, honest and conscientious public official. He has contributed largely to the growth and beautification of the city and has been ready to support any movement that added to the fame and prosperity of the community that honored him with its confidence.

NATIONAL RADIO AUDITION

This paper, going to press just before reports of the local auditions of the Atwater Kent Foundation in the 18 centers of the Northern California District can be obtained, is unable to give its readers the desired information. In our next issue, to be published next week, we shall include a complete report of the winners in the various towns in California. We can say this, however, namely, that those in charge of the organization and supervision of the radio auditions in Northern California are entitled to much credit for their successful direction of the various intricate activities.

ELWIN CALBERG RECITAL

Elwin Calberg, brilliant young California pianist, will present a program of modern music Monday evening, November 14, at the Twentieth Century clubhouse in Berkeley. Among the composers to be interpreted in his program are Rachmaninoff, Grandos, Grovlez, Ravel, Dohnanyi, Bach, Chopin and others.

Well known in San Francisco circles where music of high quality is appreciated, the young pianist's recital is being anticipated by a large group of people on both sides of the bay. The young pianist has received high praise from critics wherever he has appeared in concert for his interpretative qualities and poetic insight.

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CONCERT ARTIST
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SAN FRANCISCO

ALFRED HURTGEN RETURNS

Alfred Hurtgen, the distinguished European teacher, conductor and instrumental coach, has returned from a trip to Los Angeles, where he was associated with the Opera Association, and has resumed his teaching at his beautiful residence studio, 3232 Jackson street. Mr. Hurtgen was for many years teacher of piano in the Dresden Conservatory of Music, and many of his former pupils are well known concert pianists in Germany. Since locating in San Francisco, Mr. Hurtgen has been identified with the San Francisco Symphony Orchestra, both at the first Spring Music Festival and as conductor during the first series of summer symphony concerts. He also has been identified with the San Francisco Opera Association as one of the assistant conductors.

During the present season Mr. Hurtgen announces the organization of special master classes in the interpretation of the German Lied, studying at each meeting a different composer, including Schubert, Brahms, Wolf, Strauss and others. Each class is limited to four persons. A series of studio recitals will be arranged for students. Here is an opportunity to not only study the classics at first hand, but at the same time gain practical experience in their interpretation.

CURRAN THEATRE

When My Maryland opened at the Curran Theatre last Monday night for a limited engagement, San Francisco music lovers had an opportunity to hear Sigmund Romberg's latest opus.

Romberg scores have previously been heard in operetta here in Maytime, Blossom Time and The Student Prince. This time in collaborating with Dorothy Donnelly, they have worked on a thoroughly American theme—a story with the Civil War of the early 60's as its basis and the music of Stephen Foster blended with Romberg's own melodies.

My Maryland has met with unusual favor in the East; a company now being in the fortieth week of a run in Philadelphia. Another company in New York is drawing capacity audiences at the Jolson Theatre. Four musical numbers in My Maryland are listed among the best record sellers: Your Land and My Land, The Same Silver Moon, Mother and Won't You Marry Me.

BRUCE C. BUTTLES' LECTURE

Pro Musica will present Bruce C. Buttles in a lecture recital on the evening of November 11 in the ballroom of the former Irwin mansion at the corner of Washington and Buchanan streets. The subject will be "The New Group at the Berlin Hochschule, Schreker, Hindemith and Schoenberg, Their Pupils and Their Influence."

Buttles has come to be known as one of the foremost exponents and interpreters of the Moderns on the Pacific Coast. He has been teaching history of music at the Dominican College and has been engaged by Stanford University to give an extended course of lectures on "Figures and Tendencies of Contemporary Music." The latter course has awakened such interest that the large attendance necessitated its being held in the assembly hall instead of the little theatre. Buttles is also a director of the New Music Society of California. In January he will leave for a recital tour of the coast.

That Buttles has a very comprehensive knowledge of his subject is shown by the very list of composers represented on his program—Schoenberg, Hindemith, Alban Berg, Wellesz, Krenek, besides the Hungarian Laitha, the Norwegian Hurum and the French Honaggar and Koechlin. Besides presenting Buttles, Pro Musica is sponsoring Bela Bartok, Hungarian modernist, in January, and Maurice Ravel in February.

LEONIDA CORONI AS TEACHER

One of the most distinguished artists recently locating in San Francisco is Leonida Coroni, operatic baritone, who created so much enthusiasm at the Exposition Auditorium with the San Francisco Symphony Orchestra at one of the summer symphony concerts this year. Mr. Coroni has to his credit a series of unqualified artistic triumphs in the leading opera houses of Italy and Greece, and during concert appearances in Rumania, Russia, Constantinople, Smyrna, and America.

He was educated in Italy, where he studied under leading authorities and made his first appearance in America in 1922 at Carnegie Hall, New York, after which he appeared in most of the music centers, like Boston and Chicago, being booked as far West as the Pacific Coast, where he appeared in Los Angeles and San Francisco. Everywhere he received the most enthusiastic comments in the press and the heartiest ovations by his audiences.

In Los Angeles Mr. Coroni also appeared with the Philharmonic Orchestra at Hollywood Bowl at the dedicatory concert of the 1927 season of summer symphony concerts. He will remain in San Francisco for a few months, thus giving ambitious teachers, artists and students an opportunity to benefit from his vast experience, ability and knowledge. Thanks to his numerous concerts, both as artist and pedagogue, and his thorough musical foundation gathered from the world's leading authorities, he is able to instruct those taking advantage of his presence here in vocal art from the first elementary stage to the finished branch of vocal executive knowledge. Mr. Coroni is a firm believer in associating the science of anatomy of the vocal apparatus with the art of singing.

Mr. Coroni possesses a magnificent baritone voice of unusual range and volume which he uses with infinite taste and judgment. If experience and popular success as well as natural adaptability contribute to the efficiency of a teacher, Mr. Coroni certainly should enable prospective artists and teachers to gather knowledge at a most authoritative source.

ERNEST BLOCH

Ernest Bloch's First Symphony, which for eight years after its composition lay on a shelf unplayed and branded as an unmusical work by the critics of the day, has been played four times recently in New York City by the Philharmonic Orchestra under the baton of Willem Mengelberg, one of the greatest living conductors. One performance was broadcast over the entire East. The West Coast heard this symphony last winter when the performance by the San Francisco Orchestra under Hertz was broadcast.

Bloch was only 22 when he finished his first symphony and when two movements were played in Basle the critics said there was no melody or idea, that the instrumentation was ridiculous and the dissonances awful. So Bloch went into business for a living and kept his compositions in his cupboard. In 1910 Stavenhagen asked Bloch for his Symphony, played it, and it made a profound impression. Romain Rolland was the first to call it one of the most important works of the modern school.

Bloch, who is now a resident of San Francisco and head of the San Francisco Conservatory of Music, has returned from a summer in Europe and finds the Americans are still much behind Europe in artistic ideals. Americans' worst fault, says he, is striving to be alike, in dress, in tastes, in lives. Only when they learn to cultivate their individualities, to develop their own special gifts of aptitudes will American art have a big place in the world.

UNIQUE HARP RECITALS

Many West Coast lovers of the classic instrument of antiquity will have the opportunity of hearing the interesting and educational harp recital programs to be given by Loretta DeLone, New York harpist, who has been solo harpist of several of the larger symphony orchestras, and has presented her lecture recitals in most of the American colleges and clubs. On the 18th of this month, Miss DeLone will give an entire program at the Sacred Heart College in Menlo Park, and on the 21st will favor the Sacred Heart School on Jackson street. Numbers by Gedeon, Zabel, Debussy, Parish-Alvars Thomas and others will be given by the artist, who will preface her selections with a brief talk on the origin, history and development of the instrument, which now has become a prime favorite, not only with those who are interested in following a professional career, but also by prominent social leaders. Miss DeLone returned recently from Los Angeles where several of her artist pupils who studied under her in the East, are filling important positions in orchestra and teaching, and her pupils are found in the larger cities from Coast to Coast. An original novelty, the Harpologue, reading with harp accompaniment, gives a most delightful variety to her artistic programs. In the Harp Academy at 555 Sutter street will be seen several concert grand harps, and the Irish harp which Miss DeLone will use in her classes for children. San Francisco is destined to become the Mecca for harpists and those interested in the pursuit of its study.

On October 10, at the North Beach Woman's Club, a novel program was presented. For the first time Tilden Dakin, noted painter, produced on canvas the tonal picture presented by Loretta DeLone on her harp. Mr. Dakin announced that he received impressions from harp vibrations that had never been produced by piano, and remarked that "Miss DeLone certainly excels in rich tone quality and artistic interpretation. Two beautiful paintings were made on the stage while Miss DeLone furnished tone color."

Dorothy Camm, well-known soprano and teacher of singing, presented a number of her gifted and well-prepared students in a recital which was greatly enjoyed by a large and appreciative audience. These young vocalists not only sang like thorough musicians, but conducted themselves with a dignity and poise that is more frequently found in professionals than artists in embryo form. The program, representative of only the very best in song literature, received excellent treatment from Mrs. Camm's pupils.

WOOD WIND ENSEMBLE CONCERTS

Lulu J. Blumberg, manager of the Wood Wind Ensemble of San Francisco, announces a series of three concerts to be given on December 9, 1927, February 10, 1928, and April 20, 1928, in the ballroom of the Hotel Fairmont. C. Addimando, principal oboist in the San Francisco Symphony Orchestra, is musical director of this organization and his able co-artists are Willard J. Flashman, flute; Louis J. Paquet, clarinet; Herman Trautner, horn; Eugene B. La Haye, bassoon, and Margo Hughes, pianist. The purpose of the Wood Wind Ensemble of San Francisco is to familiarize the musical public with the various compositions scored for this unusual combination of instruments. These concerts not only offer a unique form of entertainment but are highly interesting and thoroughly educational.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

ROBERT POLLAK

What musical Europe was doing this summer is described by Robert Pollak, Viennese violinist who for the past year has lived in San Francisco as head of the violin department of the San Francisco Conservatory of Music and who has lately returned from Europe. The Salzberg Festival was chiefly memorable because of the production of Beethoven's *Fidelio*, given with Picaver, Lotte Lehman, and the Vienna Philharmonic. Pollak described a new spectacle put on by Max Reinhardt as most gorgeous, *Midsummer Night's Dream*, with the characters as dancers, not actors and marvelous settings.

While in Berlin Pollak made phonograph recordings of two old Viennese dances, records of which will be here in November. The European records are much in advance of those made in the United States. The same holds for radio entertainment, which Pollak says far surpasses anything here. Each town has one radio station under government protection, and each radio owner is required to pay 30 cents a month to the company. The tax totals great sums, the companies broadcast the Philharmonic, the Salzberg Festivals, the best plays, opera, and lectures. The entertainers are well paid and the company is able to make improvements in the stations.

Movies in Europe, says Pollak, who is a devotee of cinema, are 99 per cent American, and the hit of years was *Chang*, which was sold out for weeks in Berlin. Another light touch to Pollak's summer was a three-day revolution in Vienna, when the Viennese burned their Palace of Justice, after which they discovered that all the town records of marriages, births, etc., had also been destroyed, and, according to Pollak, there was a good deal of celebrating in some circles.

GUILIO SILVA

Guilio Silva, famous Italian vocal teacher and chorus conductor, who for the past year has been living in San Francisco as head of the San Francisco Conservatory of Music, intends to become a citizen of the United States and has applied for citizenship papers. Silva has lived in this country for six years, having spent the first five in New York at the Mannes School, and last year married a San Francisco singer, Evelyn Frank. He has five children in Italy, four of whom he hopes to bring to this country to live with him when he has obtained the necessary citizenship. Miss Ada Clement and Miss Lillian Hodghead, artists and directors of the conservatory, witnessed his application.

MAX PANTELIEFF

Max Pantelieff, the distinguished Russian baritone, formerly of the Russian Grand Opera Company, who has sung with great success throughout Eastern Europe, China, Japan, Mexico and the United States, has opened a studio for the season at 2209 Van Ness avenue, where, in addition to his vocal teaching, he will conduct special opera classes which will include complete training in operatic repertoire, stage make-up, the art of acting, languages and all that pertains to the accomplishments of an opera singer.

Mr. Pantelieff is a graduate of the Imperial Conservatory of Petrograd, where he studied under the famous teachers Kedroff and the composer Glazounow, who at the time was director of the conservatory. The gifted baritone has a repertoire of 27 operas, including Boris Godounow, Faust, Aida, Carmen; his favorite and most famous role being that of Boris. He has sung 120 performances of this opera of Moussorgsky's and he has been enthusiastically lauded by the press.

Next season the singer plans to produce two operas in Carmel-by-the-Sea, namely, Bizet's *Carmel* and Gounod's *Faust*, in which he will give his artist pupils an opportunity to appear before the public.

MME. CHAMBERS' ACTIVITIES

A musician of note who has recently been added to the artistic colony of the bay regions is Florence Chambers, pianist. Madame Chambers attended the Royal Academy, London, England, and after her graduation went to Poland, where she located and studied at the Warsaw Conservatoire under Professor Michelowski, famous European master. Before an audience of 4000 people, Madame Chambers made her debut as soloist with the symphony orchestra under the baton of Professor Michelowski. She played the Schumann Concerto, op. 56. Madame Chambers was in Poland during the revolution and after many harrowing experiences finally managed to escape to Germany, where she also gave orchestral concerts. The Viennese and Parisian public was also charmed by her art and her lectures on Russian music illustrated at the piano.

Madame Chambers has had wide experience also along pedagogical lines, having been at the head of several conservatories teaching European methods of interpretation, coloring and specializing on easy hand action. Many noted teachers and advanced pupils in New York have been successfully guided by Madame Chambers. This artist again crossed the Atlantic and this time settled in Italy, where she studied the compositions of that country. She later went back to Poland for another year's work and then toured Europe as a concert pianist. Madame Chambers counts among her friends Premier Ignaz Paderewski and President Pelsudski.

MUSICAL GOSSIP

Mary Pasmore recently received a letter from her pupil, Pio Reyes, telling of his successful debut recital in Honolulu. Mr. Reyes studied with Miss Pasmore during the entire time she was in Honolulu and his letter expresses his gratitude for her splendid instructions and his conviction that he owes his success entirely to her. He also mentions that he has received an appointment to teach violin at the University of the Philippines in Manila. The Honolulu Star Bulletin had the following notice of Mr. Reyes' recital: "Pio Reyes, well known Honolulu violinist, appeared in recital last night at Mission Memorial Hall, assisted by Mrs. J. P. Erdman, soprano, and Verne Waldo Thompson, accompanist. A large audience responded to the program with an enthusiasm that evidenced the popularity of the violinist and his assisting artists. Mr. Reyes chose an ambitious program, which he approached with a studious zeal. He attacked valiantly the noble and tragic Tartini G minor sonata and the delicately varied Saint-Saens concerto in B minor. He was at his best, however, in the final group of lighter and more melodic selections, including the Couperin-Kreisler Chanson Louis Treize et Pavane, the familiar but always noble and tranquil Schubert-Wilhelmj Ave Maria, a colorful Filipino folk song arranged by Reyes himself and Hubay's graceful Hejre Kati, to which in response to demand from his hearers he added General Dawes' Melody in A major.

Irving Krick played several piano selections at the evening service of the North Brae Community Church, Berkeley, recently. Krick is widely known in east bay musical circles as one of the most promising young musicians of that vicinity. His playing always gives pleasure to his hearers.

Bertha Weber's Alaskan Legends, played by the composer, was one of the feature attractions on the musical program given under the auspices of the music committee of the Women's City Club at one of its recent Sunday evening concerts. Another of Miss Weber's works heard upon the same occasion was *Truth Is Dawn*, a song interpreted

by Mme. St. De Maurice and just recently off the press. Miss Weber, assisted by one of her pupils, appeared in a program of her own compositions in Rio Vista, California, recently, where she received the hearty endorsement of a large and friendly audience.

Roscoe Warren Lucy presented his talented artist pupil, Miss Ruth Jenkins, in a piano recital at the beautiful new Hotel Alameda, Alameda, last month. A most ambitious program was interpreted in a thoroughly musicianly fashion, showing both the teacher and pupil in a highly artistic light. Bach, Beethoven, Pachulski, Sokalsky, Karganoff, Rachmaninoff, Chopin and Liszt were the composers represented.

Warren D. Allen is again giving his magnificent organ recitals in the Memorial Church of Stanford University. On Sunday afternoon, October 9, Mr. Allen interpreted a well contrasted program and on Thursday afternoon, October 13, gave pleasure with an entirely different list of numbers, thus showing his extensive repertoire and versatility as an interpreter. Allen is one of the most brilliant musicians and organists in the West.

The Allied Arts Club, of which Mrs. Edward R. Place is president, has resumed its activities by giving two programs during the month of October.

Andrew Robertson, baritone, with Herbert Jaffe, pianist, and Mrs. Oscar Millard Bennett, reader, gave a delightful entertainment in the Colonial ballroom of the St. Francis hotel in September under the auspices of the Allied Arts Club, Mrs. Edward R. Place, president.

The Allied Arts Club's Junior Auxiliary, Edith Tricker, president, also gave a September program that presented Gerorgette Schiller, vocalist, with Ruth Meredith at the piano; Dorothea Renebome, pianist; Ruth Harwood, reader; Frances Wiener, violinist, assisted by Evelyn Biebesheimer, pianist; Georgia Ried, dancer, with Ruth Meredith accompanying at the piano; Mrs. William D'Egilbert, lecturer; Ruth Meredith, pianist, and Amerigo Frediani, vocalist, accompanied by Edith Tricker.

SOPHIE BRASLAU SOON

A musical booking of stupendous interest is the forthcoming appearances in the bay cities of the most notable of all American contraltos, Sophie Braslau. It is some time since this delightful artist has appeared on local boards and her return will signalize a great time from her thousands of admirers.

Miss Braslau is one of the only true contraltos of the present day, her great voice ranging in scope from the exquisite tones of a marvelous lower register to actual command of true coloratura. In the seventeenth and eighteenth centuries there must have been many singers with this extraordinary range, judging from the music that has come to us from that time, for the *foritura* written for them was as elaborate as that written for sopranos. Much of the best of this music Miss Braslau has studied, and her vocal ornamentation is of such extraordinary quality that it has stirred such exacting critics as W. J. Henderson of the New York Sun; Pitts Sanborn of the New York Telegram, and Richard Aldrich of the New York Times again and again to uncommon enthusiasm. In the more modern music of this character, such as the aria *Ah quel giorni* from *Semiramide* or *Brindisi* from *Lucrezia Borgia* or the Page's aria from *Les Huguenots*, Miss Braslau has no equal. She constantly reminds one of Schalchi, that most wonderful singer who for years gave delight to the American public.

Braslau will sing in the Exposition Auditorium under the Selby C. Oppenheimer management on Wednesday night, November 9, and in the Auditorium Theatre, Oakland, Thursday night, November 10.

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OPERA IN PORTLAND, OREGON

The production of the new Portland opera, *Wakuta*, by a Portland composer, E. Bruce Knowlton, is set for October 14. Portland is to have the unique experience of hearing an opera plotted in its own city, a greater number of the characters being presumably Portland folk. The opera will be given a chambre production, that is to say, a chorus of 25 especially selected voices, supported by 14 members of the Portland Symphony Orchestra, making it possible to occupy one of the smaller halls of the city. The cast members are as follows: Betty O'Neill singing the title role; J. McMillan Muir as Nikaweta; Dr. C. H. Hohgatt as Gordon; Marjorie Simpson as Nawa; Everett Craven, the aviator; Roy Arnold, the motorcycle officer; Mrs. Harold Bayley, chaperon, and Wm. Isaacs, Pendleton, cowboy.

Rehearsals have been under way for the past four months, under the dramatic direction of Samuel E. James, a man of wide experience in directing dramatic and operatic performances in West Coast cities. The performances will be conducted by the composer, Mr. Knowlton.

The music is not Indian in type and the composer emphatically disclaims any idea of writing an Indian opera. The work is of about two and one-half hours duration, and said to be not only very dramatic, but pleasingly tuneful.

S. F. MUSICAL CLUB'S CONCERT

The San Francisco Musical Club opened its 1927-28 season Thursday morning, September 15, with its incoming president, Mrs. Carlo Sutro Morbio, presiding. The ballroom of the Fairmont hotel was well filled, this club being exceptional in its ability to enlist and retain the sincere interest of its membership, which has continued through a period of 37 years, since the days when it began its career as the Abby Cheney Amateurs, then passing under the name of the Chaminade Club before assuming its present and permanent title.

Mrs. Morbio was cordially greeted, her activities in this club and in other music organizations having fitted her not only for presidential responsibilities, but having made her desirable as a sympathetic and co-operative worker. One of her announcements concerned the new Steindorff Choral, located in Berkeley and Oakland, but without geographical limitation in the interest shown

its background and purposes. Mrs. Morbio referred to the late Paul Steindorff, the choral's first director, whose name is to be perpetuated through the choral work of fresh young voices, now under the direction of Wallace A. Sabin. She also spoke with pride of the fact that the San Francisco Musical Club was the first to offer co-operative aid to the choral in giving of literature to it from the club's library.

The morning's program richly demonstrated the material and finish to be found within this bay's musical element. Marion Brower, dramatic mezzo-soprano; Miss Marion Nicholson, violinist, and Miss Zylpha Allen, pianist, were soloists whose work will be acceptable on any occasion. Professional demeanor characterized them, and their personal endowments are strong. Mrs. Brower sang easily, in richness of tone. Her diction is yet to be cleared up somewhat, due to her holding tones back at times. That may have been due to nervousness, but she has too beautiful an organ not to send forth its full value.

Miss Nicholson rose to her greatest height in the free handling of her instrument and interpretation. In her long number, she gave expression through many channels, and was equal at all times to the exactions of the Schutt Suite for violin and piano with Miss Besette at the latter instrument. A leading violinist who was present said later, "That is the best fiddling I have heard for many a day."

Miss Allen, sometime a student with Benjamin Moore, has temperamental fitness for the piano, besides training that showed her to be well on the road to a wide artistry. With technical facility there was thoughtfulness, and every phrase prepared with care. She showed delightful flair in the Brahms, and the Chopin numbers were given with charm. The accompanists were Mrs. Beatrice Anthony and Miss Besette, each well equipped and offering security to their artists and to the sensibilities of the audience.

In full, the program was: Piano—E flat major Rhapsody (Brahms), C sharp minor Etude (Chopin), F major Etude (Chopin), Zylpha Allen; Radamisto (1720) (Handel), Love Has Eves (Bishon), Recit et Aria de Lia, from L'Enfant Prodigue (Debussy), Marion Brower, soprano, Beatrice Anthony at the piano; Suite for Violin and Piano (Schutt), Marion Nicholson, violinist, Jane Ralph Besette, pianist; songs—Das Rosenband (Strauss), Botschaft (Brahms), A



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TEACHING ACCOMPANYING

The art of accompanying is to be taught as a special subject at the Curtis Institute of Music, Philadelphia, during the coming season, marking the first attempt to train students seriously in this important branch of music. The idea originated with Josef Hofmann, director of the Institute, in an endeavor to produce a type of accompanist who shall in reality be an assisting artist. Aside from the leading coaches, Mr. Hofmann points out, the accompanist is too often a disappointed soloist with neither the proper mental attitude towards his work, nor the sort of training to fit him for the task. He has named as head of the department of accompanying at the Curtis Institute, Harry Kaufman, who has been accompanist to such artists as Efrem Zimbalist, Carl Flesch, and Erika Morini.

EASTON KENT IN RECITAL

Easton Kent, tenor, will give his annual San Francisco recital Tuesday evening, November 8, at the Community Playhouse, corner of Sutter and Mason streets. Mr. Kent will be assisted by Mischel Penha, cellist, and Benjamin Moore as accompanist. Mr. Kent had over 30 appearances last season in concert and as guest artist with choral clubs, having been soloist last May with the Orpheus Club of Tacoma, which has resulted in his being engaged for a concert in Portland this March.

HOLLYWOOD BOWL PRIZE—1928

Allan C. Balch, president of the Hollywood Bowl Association, has announced a plan whereby the Bowl summer concerts will function still more broadly in the artistic life of the community and the Nation.

Beginning in 1928, the Bowl Association will offer an annual Hollywood Bowl composition prize of \$1000, the winning composition to be performed by the Bowl Symphony Orchestra during the regular summer concert season. For 1928 a concert overture is desired, and in succeeding years the competition will be for a suite, a symphonic poem, and a symphony in the order indicated. Only composers of American citizenship are eligible to compete for the prize in 1928, but it is probable that the prize will be offered for international competition beginning in 1929.

The conditions governing the 1928 competition are as follows:

1. The composition is to be a concert overture, requiring not more than five minutes for performance.

2. The composer must be an American citizen.

3. All manuscripts must be received in duplicate by the Hollywood Bowl Association, Suite 214, 7046 Hollywood boulevard, Hollywood, California, before March 1, 1928. The manuscript is to be anonymous, but marked with a word or device for identification, and to be accompanied by a sealed envelope securely attached thereto, bearing on the outside the same word or device and containing inside the full name and address of the composer. This envelope will not be unsealed until the award has been made.

4. All manuscripts must be sent flat, and each one must be accompanied by sufficient postage for its safe return in the postal class indicated by the sender.

5. The Hollywood Bowl Association and the judges will assume no responsibility for the loss of or damage to the manuscripts should such occur. However, every possible precaution will be taken for their preservation and safekeeping.

6. The winner of the prize must furnish a sufficient number of orchestra parts necessary for performance by the Bowl Symphony Orchestra, or authorize the Bowl Association to secure the necessary parts at the expense of the composer.

7. The composition submitted must be one that has not been published, or that has not been publicly performed in America or submitted in any competition.

8. The award will be made by three competent musicians.

9. The Hollywood Bowl Association reserves the right to withhold the prize if in the opinion of the judges no composition of sufficient merit has been submitted.

ARBOS TO BRING NEW WORKS

Enrique Fernandez Arbos of the Madrid Symphony Orchestra, who is to come here this season as guest conductor of the New York Symphony Orchestra, plans to bring with him a number of new works of the modern Spanish school. His programs will be almost entirely Spanish in character and will include compositions by Hallfiter, de Falla, Corelli, Espla and Turina.

Two works of the young Ernesto Hallfiter, pupil of de Falla and Ravel, will be presented—*Sinfonietta*, which was awarded a prize at the last National contest in Spain, and *Dos Bocetos*, composed when Hallfiter was only 18 years old. This latter work is made up of two sketches: *Paisje Muerte*—*Dead Landscape*—depicts a mood deeply lonely and bitter. In *La Cancion del Farolero*—*Song of the Lanternman*—he describes a simple soul not lacking in irony and joyfulness.

Arbos will give a first performance in America of his own adaptation of *Iberia*, by Albeniz, contrasting it on the same program

with Debussy's *Iberia*. Other first performances will include *La Veille d'Amour de Don Quixote*, by Espla; *La Procession de Rocio*, by Turina, and *Scarabande*, by Corelli. The Spanish conductor is scheduled to appear in New York March 22, 25, 30 and April 1, and in Brooklyn March 24.

OCTOBER LIBRARY MUSIC

New Publications Added to Music Department of the San Francisco Public Library

Literature of Music

Barthou, Louis. *The Prodigious Lover; New Aspects in the Life of Richard Wagner*. 1927. *The Confessions of a Prima Donna*. 1924.

Diserens, C. M. *The Influence of Music on Behavior*. 1926.

Russell, Henry. *The Passing Show*. 1926. *Reminiscences of a Singing Teacher*.

Compositions

Bliss, Arthur. *Masks*. Four pieces for pianoforte.

Boulangier, Lili. *D'un matin de printemps*. Violin and piano.

Bruch, Max. *Concerto*, op. 26. Violin and piano.

Carpenter, J. A. *Skyscrapers*. For piano.

Charpentier, Gustave. *Grand air du 3e acte de Louise*. *Transcription pour 1er violon (solo)*, 2d violon, violoncelle, contrebasse et piano, par Ad. Soyter.

Debussy, C. A. *Six conates pour divers instruments*. . . . *La deuxieme pour flute*, alto et harpe.

Dohnanyi, Ernst von. *Concerto*, op. 27. Violin and piano.

Dohnanyi, Ernst von. *Sonata*, op. 21. Violin and piano.

Elgar, Edward. *Romance*. Bassoon and piano.

Falla, Manuel de. *Danse espagnole*. Arranged for violin and piano by Fritz Kreisler.

Gott, G. C. *Old familiar dances with figures*. For piano.

Griffes, C. T. *Poem for flute and piano*.

Honegger, Arthur. *Sonata (1st)*. Violin and piano.

Indy, Vincent d'. *Sonata, C major*. Violin and piano.

Lalo, Edouard. *Concerto*, op. 20. Violin and piano.

Reger, Max. *Two sonatas*, op. 49. Clarinet and piano.

Respighi, Ottorino. *Concerto in modo misolidio*. Two pianos, four hands.

Scholz, A. J. *Zwei kammerstuecke*. Oboe and piano.

Scott, Cyril. *Sonata*, op. 66. Piano solo.

Spalding, Albert. *Castles in Spain*. Violin and piano.

Strauss, Richard. *Concerto, D minor*, op. 8. Violin and piano.

Strauss, Richard. *Sonata, E flat*, op. 18. Violin and piano.

Ysaye, Eugene. *Lointain passe*. Violin and piano.

Ysaye, Eugene. *Poeme elegiaque*, op. 12. Violin and piano.

HALF HOUR OF MUSIC

The last of the present season's Half Hours in the Greek Theatre on Sunday, September 18, at 4:00 p. m., was as follows: *Double Concerto in D minor* for two violins (Bach), Antonio de Grassi and Berthe Baret, Rosalind Borowski at the piano; *String quartet in C major (dedicated to Haydn)* (Mozart), Antonio de Grassi, first violin; Berthe Baret, second violin; Hother Wismer, viola; William Deche, cello; *Quintet in A major*, op. 81 (Dvorak), Rosalind Borowski, Antonio de Grassi, Berthe Baret, Hother Wismer, Willem Deche.

BRAILOWSKY IN CITY "POPS"

San Francisco's 1927-28 series of Municipal Popular Concerts will open in Civic Auditorium the night of November 1, with Alexander Brailowsky, Russian pianist, as guest artist with the San Francisco Symphony Orchestra, Alfred Hertz conductor.

In securing Brailowsky, the Auditorium committee believes that it is presenting one of the foremost luminaries of the musical world today. Musicians returning from Europe have for several years discussed the Russian artist with something akin to wonder, and have characterized him as the "most phenomenal" pianist who has appeared on the Continent since the World War.

Brailowsky gave 13 concerts in Paris last season and his success was extraordinary. Packed houses greeted his every appearance. He also toured Spain last winter, and a year ago he toured Norway, Sweden and Denmark, with repeated triumphs. Out of 26 recitals he has given in Paris in the last two years, he only repeated a program once, and that was upon a special request. Since his debut in America less than three years ago, Brailowsky has conquered New York and other music centers, including San Francisco last season, as he did Europe.

Chairman Frank R. Havenner, Milton Marks and Warren Shannon of the Auditorium committee have arranged for the most popular series of the entire career of municipal music for the forthcoming season. In addition to the Russian pianist, there will appear with Conductor Hertz and his organization Beniamino Gigli, foremost tenor of the Metropolitan Opera Company; Harold Bauer, pianist; Yehudi Menuhin, boy wonder violinist, and Georges Enesco, Rumanian violinist and composer.

Season seats for the entire series of five concerts are now on sale at Sherman, Clay & Co.'s Kearny street store at from \$1 to \$4. The price scale is the most reasonable in America.

ENGLES ATTRACTIONS

George Engles, the noted manager of many of the most celebrated musical attractions in the world today, including the New York Symphony Orchestra, Paderewski, Jascha Heifetz, Mme. Ernestine Schumann-Heink, Ignaz Friedman, the pianist; Elena Gerhardt, lieder singer; Paul Kochanski, violinist; Georges Barrere, the greatest flutist, and others, has arranged with Manager Selby C. Oppenheimer to send to California for limited tours during the coming music season many of the most impressive attractions on his extraordinary list. First will come the famous Russian violinist, Heifetz, who will appear as the inaugural attraction of the coming season, appearing only in San Francisco and Oakland.

Ignaz Friedman returns from an Australian tour in November and the San Francisco Symphony Orchestra has engaged him as a soloist at one of the regular Curran theatre pair of concerts. Schumann-Heink's farewell tour brings her to San Francisco, Oakland, Sacramento, Stockton and San Jose in February, and Barrere, heading his own famous "Little Symphony Orchestra," comes to California in April of 1928. Paderewski, playing but a few dates in America this season, has positively included San Francisco in his tour, and Oppenheimer has engaged the Civic Auditorium for Sunday afternoon, April 29, for the auspicious event.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

MUNICIPAL CHORUS ACTIVITIES

Handel's Messiah, the St. Matthew Passion, by Bach, and the Verdi Requiem are the three great works which the Municipal Chorus is going to present this season. The St. Matthew Passion is probably the greatest oratorio ever written; it will be given on Good Friday, 1928, and Florence Austral, soprano; Mary Alcock, contralto, and Paul Althouse will be among the soloists. The date of the performance of the Messiah will be December 8. The Verdi Requiem will be

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given shortly after the Passion. On November 22 the chorus will contribute two numbers to the St. Francis de Assisi celebration to be held in the Exposition Auditorium.

The Passion especially calls for a very large chorus, and the executive committee of the chorus has decided to open for a limited time the enrollment of new members; male voices are particularly welcome. A special feature of the chorus is the sight-reading classes that are held without charge. Schedule of rehearsals: Monday, combined chorus, 8:00-10:00 p. m.; Wednesday, all ladies, 8:00-9:00, choral training; 9:00-10:00, sight reading; Friday, all men, 8:00-9:00, choral training; 9:00-10:00, sight reading.

All rehearsals at Part-Time High School, back of Public Library, Fulton and Hyde streets entrance. For enrollment apply room 457, Phelan building, phone Garfield 2819.

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Thursday Evening, February 23 Tuesday Evening, March 6

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MUSICAL REVIEW'S FREE BOOKING BUREAU

THIS is the second year in which the Pacific Coast Musical Review has been trying to compile a COMPLETE list of resident artists desirous of obtaining engagements from the various sources that seek material for their programs. All we ask in return for our service is that EVERY ARTIST register with us, giving us necessary information regarding terms, practical experience, success at home or elsewhere and repertoire.

In all this time only FORTY artists have registered with us and the majority of those have had either only purely local experience or are just beginning their career. Our FREE MUSICAL BOOKING, INFORMATION and PUBLICITY BUREAU can not possibly function successfully unless we have the whole-hearted co-operation of the entire musical profession. We are willing to give our time and efforts toward the universal recognition of resident artists of ability. On the other hand we must have the assistance of these artists in order to accomplish something.

If you are interested in this campaign please call at or telephone to the Musical Review office, 801 Kohler & Chase Bldg., 26 O'Farrell Street, San Francisco.

DATE OF MUSIC WEEK CHOSEN

Organizations and individuals that observe the National Music Week are being asked to enter on their calendars the week of May 6-12, 1928, as the time of the coming celebration. This date has just been announced by the National Music Week Committee from its headquarters at 45 West Forty-fifth street, New York City. In view of the fact that the 1927 observance was held on May 1-7, the committee thinks it well to point out that there is no change in the period for the coming Music Week. The festival of music always begins on the first Sunday in May which, next year, happens to fall a little later than usual.

Although not all of the local Music Week committees have yet filed their reports on the last observance, it is already evident that the 1927 figures will considerably exceed those of 1926, when there were nearly 1400 participating cities and towns.

Foreign adoption of the Music Week idea grows with each year's observance in this country. Following South Africa, where there have been two annual music fortnights at Johannesburg, comes a new adherent in British East Africa, where a music festival week is planned for this October in Nairobi, under the auspices of the acting Governor, Sir Edward Denham. Observances were held last spring in Canada and in several of our own Territories such as Alaska, the Philippines, Guam, Hawaii and the Virgin Islands. The Governor of the latter Territory, Captain Waldo Evans, is one of the recent additions to the honorary committee of governors of the National Music Week Committee.

ELWYN ARTIST SERIES

The London String Quartet, internationally famous chamber music ensemble, which for 18 years has retained the same personnel, and during this long period maintained its undisputed pre-eminence among similar organizations, will be one of the outstanding attractions in the Elwyn Artist Series at Scottish Rite Auditorium during the current season, under the management of the Wolfsohn Musical Bureau of New York, Inc. From the wealth of favorable comment on the Londoners the following from Laurence Gilman of the New York Tribune is typical:

"We are tempted to turn this review into a paean of praise of the astonishing mastery of these four artists. The performance seemed at almost every point a triumph of beauty and finesse, of superlative skill and transporting euphony."

The Elwyn Series includes 10 other noted musical events besides the quartet. They are as follows: Alexander Brailowsky, pianist; Edward Johnson, tenor of the Metropolitan Opera Company; Mary Lewis, soprano, Metropolitan Opera Company; Nikolai Orloff, celebrated Russian pianist; Albert Spalding, foremost American violinist; John Powell, noted American pianist-composer; Kathryn Meisle, contralto, Chicago Civic Opera Association; Hulda Lashanska, soprano and favorite pupil of Marcella Sembrich; Florence Austral, soprano, and Reinold Warrenrath, baritone.

Reservations for season tickets to these concerts may be made now at Sherman, Clay & Co.

SIMPSON STUDIO RECITAL

Miss Elizabeth Simpson held at her studio, 2833 Webster street, Berkeley, the second open house in her fall series, Saturday afternoon, October 1, from 2:00 to 6:00 o'clock. The program included hearing of a portion of the selections soon to be given in public by members of Miss Simpson's advanced and coaching classes. They are the Mesdames Grace Jorges Ball and Ethel Martin; the Misses Margaret Fish, Pirooska Pinter, Doris Osborne, Mary Robin Steiner and Mildred Turner, and the Messrs. Elwin Calberg and George Kelly. Miss Simpson welcomes to these afternoons anyone interested in music or musical education.

The program was as follows: Concerto, G minor (Mendelssohn), Mary Robin Steiner; Sonata (Chopin), Gaspard de la Nuit (Ravel), Iberia (Albeniz), Antiche Danze (Respighi), L'Almanach aux Images (Grovelez), Waltzes (Granados), La Jongleuse (Moszkowski), Walzer (Dohnanyi), Elwin Calberg; Romance (Bastre), Papillons (Couperin), Capriccio (Scarlatti), Idyl (Rebikoff), Fire Dance (de Falla), Etude (Arensky), Hopak (Rachmaninoff), Doris Osborne; Sonata, C minor, for Piano and Violin (Grieg), Ethel Martin, Lucille Morgan; Nocturne, B flat (Field), Perpetuum Mobile (Von Weber), Pirooska Pinter; Rhapsodie (Brahms), March from Ruins of Athens (Beethoven-Rubinstein), Nocturne, C sharp minor (Chopin), Polonaise, C minor (Chopin), Preludes F major, A major, G major, G minor (Chopin), Sonata, G minor (MacDowell), George Kelly; Valse, D flat, Mazurka, Valse, A flat (Chopin), Romance (La Forge), Etude (Arensky), March Wind (MacDowell), Tango (Albeniz), Sequidilla (Albeniz), Mildred Turner; Prelude (Chopin), Valse (Mokjes), Teresa MacDonald; Sonatina, F major (Beethoven), Mary Ruth Swift; Valse Caprice (Reger), Claire de Lune (Debussy), Humoreske (Rachmaninoff), Grace Jorges Ball; Sonata, C sharp minor (Beethoven), Valona Puleifer; Concerto, D minor (Rubinstein), Margaret Fish.

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A NEW CONCERT ROOM

The Alice Seckels' Matinee Musicales will start Monday afternoon, October 31, in a new setting at the Fairmont Hotel—the Norman ballroom having been enlarged and redecorated under the personal direction of Robert C. Ryles, especially for these events. The new room henceforth will be known as the Norman Concert Room on the terrace. Removed from street noises, patrons are assured perfect quiet. The decoration is in black lacquer and gold with raised boxes. San Francisco has never utilized outdoor entertainment as it should. A feature of these concerts will be the promenade garden adjoining the concert room, which will be thrown open during intermissions for guests to promenade and meet with their friends. Tea will be served following the concert on this terrace, which has been converted into a tropical garden.

This plan of Miss Seckels' follows the method of entertainment so much in vogue in Europe, Miss Seckels having perfected her plans while in Paris this summer. The Smallman a Capella Choir, in their brilliant costumes, will be a fitting attraction to inaugurate auspiciously the eighth season of the "Alice Seckels' Matinee Musicales" in this new setting.

Other artists appearing in this series are: Nina Morgana, American soprano of the Metropolitan Opera; E. Robert Schmitz, French pianist; Eva Gauthier; the Pro Arte String Quartet, and Gay MacLaren.

HEIFETZ RETURNING

Success brings success, and the enormous triumphs achieved by the great young Russian violinist, Jascha Heifetz, at his reappearance in San Francisco after a long absence, last Sunday, has induced him to accept the suggestion of Manager Selby C. Oppenheimer and return to San Francisco following his Northwestern engagements for another single and final recital at the Columbia Theatre, Sunday afternoon, November 6. The great artist has never appeared to better advantage than he did last Sunday, and rarely, if ever, has so enthusiastic a reception been accorded a violinist in this city.

A most unusual and attractive program is announced for this coming event, notable on which is a performance of the famous Kreutzer Sonata, in which Heifetz and the splendid pianist, Isidor Achron, will participate. Other works to be played on November 6, all of which are to be different than last week's offering, are the Larghetto by Haendel, Tintourin by Rameau, The Little Windmill by Couperin, Kreisler's arrangement of a Bach Prelude, Boulanger's Nocturne, a Menuet by Ravel, a Debussy number, Suk's Burleska and the ever popular I Palpita by Paganini.

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ter of record. She has the distinction of having sung for some of the largest concert audiences ever assembled in this country. On tour with Caruso in the spring of 1919, she sang to nearly 100,000 persons, sharing eulogies with the great tenor in every city. She has been soloist with the New York Symphony Orchestra and has sung leading roles with the La Scala Opera Company, the Chicago Opera Company and the Metropolitan Opera Company. She joined Gatti-Casazza's forces in 1920, marking her debut as Gilda in Rigoletto.

This popular series will open Monday afternoon, October 31, with the Smallman A Cappella Choir, to be followed by Nina Morgana, November 21; E. Robert Schmitz, December 12; Eva Gauthier, January 16; the Pro Arte String Quartet, February 13, and Gay MacLaren, March 5.

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The Beethoven Centenary

By DEEMS TAYLOR
[In McCall's Magazine for October]

A soldier or a statesman is still the average man's idea of a hero, and it is only rarely that an artist manages to get one of his anniversaries commemorated. However, on the rare occasions when he does, he is likely to find his fame overstepping National boundary lines. France does not celebrate Washington's birthday, nor is there much official excitement here over Napoleon's triumphs. Yet the quadricentennial of William Shakespeare's birth, in 1916, was celebrated even in Germany, which was at war with Shakespeare's mother country.

Ludwig van Beethoven died on March 26, 1827, and this year the concerts and festivals given in commemoration of the one hundredth anniversary of his death must have numbered close to a thousand. There were Beethoven festivals throughout Germany, of course; in England and France; in Italy, where Arturo Toscanini conducted a colossal performance of the Ninth Symphony; and in this country, where the Metropolitan Opera Company revived his opera, *Fidelio*, and where every one of our major symphony orchestras honored the composer's memory in degrees ranging from single performances to whole cycles of concerts.

Not that these concerts have brought any new works to light, or revived any forgotten masterpieces. For the music of this stout, ugly, deaf, ill-tempered, dropsical German-Dutchman ranks among the world's art-treasures with the music-dramas of Wagner, the plays of Shakespeare, the sculpture of Michelangelo and the paintings of Rembrandt. It would be hard to imagine a first-class orchestra that did not include his symphonies in its repertoire, or a chamber music organization that did not play his string quartets.

Beethoven is one of the best examples of what the commentators mean when they talk about the importance of form in art, as opposed to matter. Beethoven's musical themes are relatively unimportant, compared with what he manages to say with them. They have individuality, of course, the quality of persisting in the memory—catchiness, if you like—that no music can afford to do without. Still, it is only rarely that a Beethoven melody has the quality of immediate and arresting beauty that distinguishes a theme like the Prize Song in *Die Meistersinger* or the flute solo in Debussy's *L'Après-midi d'un Faune*. Even the famous final theme of the Ninth Symphony, magnificent as it is, might in other hands come perilously close to being trivial.

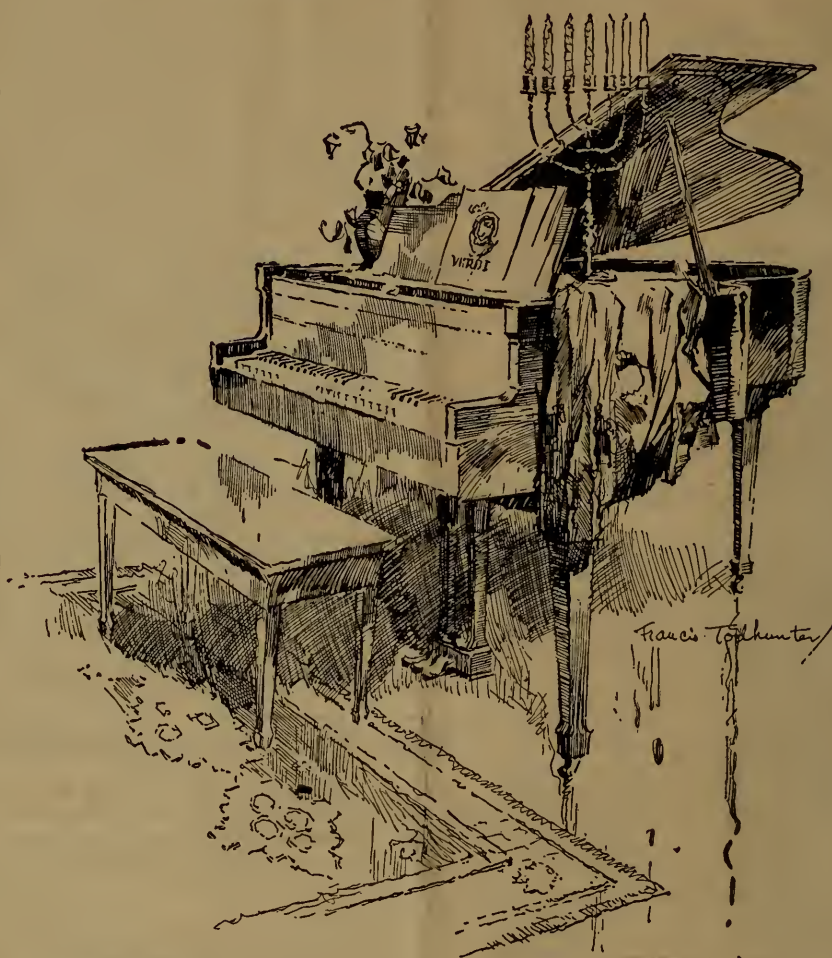
But in Beethoven's hands it does not become trivial; and that is the point of his greatness. What moves us in his music is precisely what moves us in great architecture, the quality of perfect proportion, the perfect relation of the parts to the whole, of massiveness without heaviness, of lightness without weakness. Decoration, even material, in music as in architecture, can only enhance existing beauties; it can never take the place of perfect proportion and sound structure.

I imagine that Beethoven's deafness was not nearly so much of a handicap to him as the lay observer might imagine. For the thing that he is after—and generally achieves—is not the momentary beauty of a perfectly turned phrase or an arresting modulation, but the eternally satisfying beauty of a thought, an idea, developed to its uttermost degree and carried to its logical and inevitable conclusion.

A Beethoven symphony is seldom pretty, any more than a cathedral or a mountain or the sea is pretty. It is an experience, not an entertainment, and at its conclusion we know the thrill of having crossed vast spaces to a distant goal.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. LIII. No. 2

SAN FRANCISCO, OCT. 20-NOV. 4, 1927

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EDITORIAL DISCUSSION



NATIONAL RADIO AUDITION

Although the result of the local auditions and the State audition of the National radio contest, being held all over the United States under the auspices of the Atwater Kent Foundation, will be known by the time this edition of the Pacific Coast Musical Review reaches all its readers, we are not including the details of the Northern California district contests in this number as we wish to place before our readers the complete record of the remarkable organization established and directed under the auspices of the Northern California State committee, Station KPO and the San Francisco Chronicle during a period of more than two months.

We are specially anxious to enumerate these details so as to inform our readers of the difficulties that have to be encountered in a contest of such big dimensions, the responsibility that rests upon the shoulders of a few people, the generous, big-hearted and patriotic attitude that inspires even some of the busiest leaders in our musical life to devote their share toward a worthy cause. The eagerness of a big part of the press to assist a worthy enterprise with the valuable backing of its influence and the "sportsmanship" of the contestants, who, although being losers, nevertheless accepted their defeat with good nature.

The local and State auditions in Northern California certainly proved one important fact, namely, that there is a great deal of excellent material among the prospective vocal students and artists in that section of the State which borders in the north on Oregon and stretches as far south as San Luis Obispo county. It was furthermore evident that some of the singers participating in this contest had had excellent training and may well be proud of their teachers. Eight hundred contestants took part in the Northern California local auditions. These were finally reduced to 30, who participated in the State audition. These 30 contestants came from 18 districts, the reduced number being due partly to the fact that one locality sent only one contestant and one other failed to send one while two were disqualified because of their failure to meet the requirements of age limits—either less than 18 or more than 25 years.

It will be interesting to know that the districts from which the winners were chosen have a combined population of three million. This population was kept informed of the progress of the local and State auditions through the medium of nearly four hundred newspapers. As will be seen in our next issue, those who represented the various local committees, the judges, the chairmen of committees, and finally the State judges, included some of the leaders in musical and educational life of this section of the State. The editor of the Pacific Coast Musical Review had a very modest share in this tremendous enterprise. He was glad he could follow the entire progress of this audition from the "inside" as it were, for he obtained most valuable proof of the fact that there is among the California people a strong leaning toward the encouragement of resident talent.

It will surprise our readers to know that 15,000 votes were cast in the contest, which surely reveals an exceptional interest. We feel more than ever assured that our attempt to organize the musical public into a strong federation of clubs for the sole encouragement of resident artists will prove successful, provided, as we stated before, that such organization is effected without any desire to gain financially from the project. This intensive activity in behalf of the resident artists is intended to be the crowning effort of the writer's 25 years' battle in behalf of musical

progress in California. The Pacific Coast Musical Review was originally founded to disprove the contention of many people that a music journal could not sustain itself for any length of time unless it was conducted for revenue only.

TWENTY-FIVE YEARS OF SERVICE

The Pacific Coast Musical Review has weathered 25 years of existence in San Francisco and California at large. First as a monthly, then as a weekly and now as a semi-monthly publication. It is true our policy to be fair and square with everybody has not made us rich—far from it. It is equally true that the energy and time we had to devote to the interests of musicians and students, so that their conditions were bettered, caused us at times to neglect this paper. It is also true that a certain percentage of those to whom we extended the greatest help and assistance did not prove grateful and deserted us when most needed, helping the paper to accumulate an indebtedness rather than help it to stay out of debt. However, we have always accepted men and women as we found them and kept plodding along our path of duty as we saw it, even though we did so frequently to our personal disadvantage.

If our readers will remember we established at first a clean-cut policy for this paper. In its first issue under our editorship we enumerated a series of movements which we intended to start and see finished. In our Silver Anniversary Edition, to be published at the end of this month, we shall show how EVERY ONE OF THESE CAMPAIGNS has been won during the 25 years of the paper's existence. Nearly every one of these campaigns has proved unprofitable to the paper, at times the writer sustaining losses. One of the most striking occasions of this kind has been the strenuous fight for summer symphony concerts and that for better symphony concerts in general. Those who know what has been done by this paper and how it has suffered from this division of energy on the part of its editor will see that our impending Anniversary Edition will at least reimburse us partially for these past losses.

When it is known that we have never annoyed members of the musical profession with intensive solicitation for advertisements, that we have never permitted the business office to influence the editorial department, that everyone deserving of it has been recognized irrespective of his or her patronage, that we have always tried to encourage worthy talent, that it has been our special endeavor to assist struggling beginners, and that we have tried to better musical conditions in the North as well as the South of California there should be no hesitancy on the part of anyone to help us get out an edition of which California may indeed be proud. No one has the remotest idea what musical progress has been made during the 25 years of this paper's life.

We have never bragged about circulation—about how many papers we publish. Nevertheless, it is generally known that specially in this part of the State the Pacific Coast Musical Review is read by as many, if not more, people than the musical page of any of the daily papers. We have never made any promises which we felt we could not keep. Notwithstanding the doubling and tripling of advertising rates in Eastern music journals, after the War, the Pacific Coast Musical Review has only increased its rates in proportion to the actual increase of expense it sustained. In other words, we have tried to be as fair as possible with everyone. We can not say that everyone has been as fair with us. But it is all in the game and we have never whined and shall never do so no matter what may happen.

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Literature of Music

Behrend, William. Ludwig van Beethoven's pianoforte sonatas. 1927. These "lectures were intended to be a kind of historical, biographical and psychological supplement to the practical teaching of the sonatas."—Preface.

Heseltine, Philip. The English ayre, by Peter Warlock (pseud.) 1926.

McKerrow, Janet. The vocal movements and some others. 1925.

Niles, J. J. Singing soldiers. 1927. A compilation of war songs as sung in the A. E. F., principally by the colored troops.

Compositions

Audran, Edmond. La cigale et la fourmi, opera-comique en trois actes et 7 tableaux. French words.

Audran, Edmond. La Grand Mogol, operabouffe en trois actes. French words.

Audran, Edmond. Miss Helyett, operette en trois actes. French words.

California. University. Associated students. The California song book.

Church, John, Co., publishers. Specimen copies of new distinctive songs by American composers.

Gibbon, J. M., ed. Canadian folk songs (old and new). English and French words.

Giordano, Umberto. La cena delle beffe; poema drammatico in quattro atti di Sem Benelli. Italian words.

Hugg, G. C. Laus Deo, in sacred duets.

Kappey, J. A., ed. Songs of Eastern Europe. A collection of 100 volkslieder of Austria, Bohemia, Hungary, Servia, Turkey, and other countries. With English words by Clara Kappey.

La Salle, Dorothy, comp. Rhythms and dances for elementary schools, grades one to eight. 1926.

Leroux, X. H. N. Theodora; drame musical en trois actes et six tableaux. French words.

Songs of Italy, containing 54 canti popolari of Naples, Florence, Milan, and Venice, including some popular modern songs, with Italian and English words, the latter by Maria X. Hayes.

U. S. Naval Academy, Annapolis, Trident Society. The book of navy songs, collected and edited by the Trident Society of the United States Naval academy at Annapolis, Maryland; music arranged and harmonized by Joseph W. Crosley.

ALFRED HERTZ TUMULTUOUSLY HAILED AT START OF SYMPHONY SEASON

Distinguished Conductor Receives Heartiest Ovation of His San Francisco Career at Opening of Seventeenth Season of Musical Association and San Francisco Symphony Orchestra—Brahms Second Symphony Introductory Number of New Season and First Program—Orchestra in Excellent Form

By ALFRED METZGER

The seventeenth season of the San Francisco Symphony Orchestra, under the auspices of the Musical Association of San Francisco, began at the Curran Theatre on Friday afternoon, October 21, with the 668th concert. It was interesting to note the big audience eager to witness the start of a new symphony season. There was an atmosphere of eagerness prevalent throughout the theatre as if everyone was holding in and getting ready for a veritable outburst of enthusiasm. And those of us who felt this tension in the air were not disappointed, for the moment that Alfred Hertz could be seen walking upon the stage the applause began from remote parts of the house and rapidly swelled into thunderous proportions.

But while this first reception after the summer intermission was hearty in nature, it was not to be compared with the storm of wild demonstrations that broke forth after the conclusion of the Brahms symphony which formed the opening number. The audience was getting ready all through the performance of the symphony. Between movements the applause increased every time until after the conclusion of the symphony there was such a deafening display of released emotions as we have never witnessed here before, and Alfred Hertz surely has caused plenty of enthusiasm among our music lovers.

This emotional outburst was so much more astounding as it was extended by a Friday afternoon audience usually most conservative in its deportment. We began to count how often Mr. Hertz was called before the footlights, but finally gave up wearily. In addition to this display of physical effort there was the presentation of an array of floral tributes that practically covered the entire front of the stage. If any evidence were needed that, after 12 years of activity as symphony conductor in San Francisco, Alfred Hertz was more popular than ever, this almost hysterical reception must have silenced the doubters for some time to come.

Mr. Hertz could not have selected a more appropriate composition for the start of the season than Brahms' Second Symphony. In the first place, Hertz is a Brahms conductor par excellence. And as far as we know the greatest Brahms conductor before the musical world. The composition itself is one of the finest gems of musical literature ever conceived. It gives not only opportunity for fine emotional expression, but reveals the technical capabilities of a body of expert musicians to the highest degree. The orchestra showed its exemplary training by responding to the slightest demands of the conductor, and we doubt very much if this remarkable work could have been presented under more auspicious artistic conditions. It was a musical treat in every sense of the word to be privileged to listen to Mr. Hertz conduct the San Francisco Symphony Orchestra on this occasion.

A composition entitled El Amor Brujo by de Falla received its first performance in San Francisco on this occasion. Whether it is because of its close proximity on the program to the Brahms symphony or whether it is the work itself, we are not quite ready to state positively, but somehow it did not seem to us to be a composition of specially impressive musical dimensions. It is quite pleasing in melodic line and somewhat buoyant in spirit, revealing a genuinely Spanish "atmosphere," but it could hardly be counted among the works absolutely essential to the progress of musical literature.

Strauss' Rondo—Till Eulenspiegel's Merry Pranks—formed a worthy close to this initial event of the symphony season. It was interpreted in specially happy mood, bringing out its humorous and pathetic phases in a remarkably plastic degree. One of the most admirable traits of Alfred Hertz' conducting is his versatility of interpretation. He never fails to reveal growth and artistic expansion. Every time you hear him conduct a composition he has previously presented, you not only find new and different modes of reading, but an increased vision and imagination which accentuates phases of the work which you never beheld before. We noticed this in both his Brahms and Strauss interpretations on this program, and it is this constant growth of his individuality and his style that causes us to regard him as a genius and a master of the baton.

The mediocre conductor remains the same and frequently deteriorates. Only the master conductor constantly improves.

On Sunday afternoon, October 30, at the Curran Theatre, the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave its first popular concert. The program presented by the San Francisco Symphony Orchestra on this occasion was what we regard as a genuinely popular event. It consisted of compositions of a light character, containing both melody and rhythm and being pleasing to the ear of the average concert-goer. Because it contained principally works of a light character did not make it by any manner of means a "cheap" program, although certain musical "Die-hard" may consider it such. It is strange how many people want the rest of the world to look at things the same way they do, and refuse to permit you or me to occasionally enjoy ourselves.

The entire program as reprinted at the close of this article was interpreted with that verve and esprit which Mr. Hertz knows so well how to attain. It was wise to close the program with Glazounow's Valse de Concert, for it left a pleasant mood with the departing audience, which throughout the afternoon had enjoyed itself so greatly. And, by the way, Mr. Hertz is quite ambitious this season so far. He presented two novelties on this occasion, namely, Suite No. 3—Roma by Bizet and Overture—Nachklänge von Ossian—by Gade. Both works were worthy to be presented with such painstaking preparation as was the case here. They are redolent with healthy ideas and are constructed according to sane musical theoretical principles. The complete program was as follows: Overture to Euryanthe (Weber); Suite No. 3, Roma (Bizet), (First time at these concerts); Symphonic Poem, Tasso (Liszt); Overture, Nachklänge von Ossian (Gade), (First time in San Francisco); (a) Entr'Acte from Rosamunde (Schubert); (b) The Music Box (Liadow), (c) The Bee (Schubert); Valse de Concert, Opus 47 (Glazounow).

Even the Exposition Auditorium was packed on the occasion of the first Municipal Symphony Concert of the season and again Alfred Hertz was the recipient of a magnificent ovation both at the time he entered and during the intermission. The orchestral numbers consisted of Cesar Franck's Symphony in D minor and Richard Strauss' Rondo, Till Eulenspiegel's Merry Pranks. The latter composition had been presented at the first symphony concert of the season

and was reviewed on that occasion. The Cesar Franck symphony has always been a favorite of the public here, and again was justly acclaimed by the huge audience, because of its virile and dramatic style and musicianly performance. Both conductor and orchestra received just recognition.

The soloist on this occasion was Alexander Brailowsky, a truly distinguished pianist. He interpreted the delightful Chopin Concerto in E minor. Brailowsky is an artist that at once appeals to an audience, both because of his personality and of his numerous artistic accomplishments. He is, above all, a real poet of the instrument and could not have chosen a finer medium for expression than this Chopin concerto which suits his particular style to the last degree. His tone is exquisitely bell-like and his shading is the last word in emotional expression. His technical skill is clean cut and accurate in execution and, although exceedingly speedy in his work, he never misses a note or is guilty of inaccuracies as far as we could ascertain. If the public was sincere in its expressions of appreciation, we do not doubt that his concert scheduled to be given at Scottish Rite Auditorium on Tuesday evening, November 10, will be crowded to the doors.

On Friday afternoon, November 4, was given the first of the second pair of symphony concerts this season. The program was unique in this respect, namely, that it did not contain a standard symphony. However, it presented in its place a most charming and appealing composition by that genial master, Joseph Haydn, entitled Symphonie Concertante, which was interpreted by the San Francisco Symphony Orchestra and the following soloists: Mischel Piastro, violin; Michel Penha, cello; C. Addimando, oboe, and E. Kubitschek, bassoon. It was refreshing to listen to these breezes from the musical past. Their fragrance could not be denied. Their refinement of mood and spirit could not be resisted. Alfred Hertz, who is such a remarkable musical architect in the construction of gripping climaxes, showed here that he is also capable of attaining ethereal and feathery effects of musical lightness.

Every one of the soloists contributed his very best to this performance, revealing an artistry and musicianship in keeping with the high standard demanded by Mr. Hertz and the musical public. The four musicians could not have wished a heartier appreciation of their skill than the unanimous and vigorous tokens of recognition with which the audience so generously overwhelmed them.

This Haydn symphonie concertante, together with the subsequent Legende Assissi, by Wetzler, were two novelties in this city. The Wetzler work is undoubtedly a skillfully conceived musical message. Its title suggests music of a somewhat sacred character, but its treatment is decidedly non-sectarian. We are not sufficiently familiar with the character of St. Francis to know whether it justified the strenuous musical expressions that Mr. Wetzler employed to describe his life. But, notwithstanding its receiving a prize in a Chicago competition for the best composition written by an "American" composer, we could not find anything American nor anything really big in the work.

If St. Francis of Assissi corresponds in his character with the traits usually ascribed to a saint, we fear that Mr. Wetzler's strenuousness and intricacies in thematic development did not correctly reflect his subject. As an orchestral arranger and scorer Mr. Wetzler, however, has shown remarkable skill and ingenuity, but there is lacking in this work that particular something which so few composers seem to catch, namely—INSPIRATION.

If you did not attend this second pair of concerts of the symphony season you missed

one of the rarest treats you can possibly experience during a concert season, namely—a great Brahms pianist and a great Brahms conductor at one and the same time. If any one of you were present on this occasion and did not revel in the musicianly perfection of this combination you do not deserve to be given the opportunity to enjoy such musical feasts. We have heard many a great artist interpret this Brahms concerto, but we have never before been so greatly impressed with its colossal musical structure than when we listened to Ignaz Friedman and the San Francisco Symphony Orchestra under Alfred Hertz give an impression of Brahms such as must stand unsurpassed in the musical world, because we simply can not imagine a finer exposition of this work.

Here is a pianist who obtains massive effects without unpleasant tonal exaggeration. Here is a musician who delves into the depths of emotionalism without at any time degenerating into sentimentality. Here is a master of pianistic art who is able to obtain the greatest results without resorting to anything but the most legitimate and dignified phases of his virtuosity. Friedman needs no affectation, no long hair, no poetic or sensitive face or long fingers nor any of the other "tricks of the trade" that have in the past made pianists famous. He is a man and a musician from head to toe and he interprets Brahms with the intellectuality and the understanding that are necessary to make this master interesting to the intelligent music lover. If you were capable to enjoy this performance you are to be envied; if you were incapable to do so you are to be pitied.

ROBERT POLLAK IN RECITAL

Robert Pollak, Viennese violinist, who has spent the past two winters in San Francisco as head of the violin department of the San Francisco Conservatory of Music, is giving a program of violin music devoted, for the most part, to music never before performed in San Francisco, Friday evening, November 18, at 8:30 o'clock, at the Conservatory of Music, 3435 Sacramento street. The program is the first of a series of five which Pollak will give this year for the presentation of both classical and modern violin compositions. Assisting him at the piano for the opening recital is Mrs. Elizabeth Alexander.

Beginning with Tartini's Sonata in G minor, Pollak then plays an interesting composition of E. Jacques Dalcroze, Poems, which is the second violin concerto of the famous Swiss composer. Pollak has had intimate connection with its history, as he gave it its first public performance in 1910 with the Symphony in Geneva, and later played it in most of the great cities of Europe with Dalcroze, himself, as conductor of orchestra. At the time of its composition, Dalcroze was interested in eurythmics, a type of music of which he was the inventor, and the concerto shows, in its complicated rhythms and strange accents, the influence of his other work. Dalcroze is also distinguished as a composer of opera and Swiss festival music, and is known the world over for his songs of Switzerland, for which he wrote words as well as music.

Pollak's own translations from two old Viennese dance tunes, which he wrote this summer in Europe, conclude the performance and are to be played for the first time. They are, Good Old Time, and New Wine. Mischel Piastro, concert master of the San Francisco Symphony Orchestra, has included these works on his program for his recital at Carnegie Hall, New York, in December.

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Hurrah for the Rolling Sea.....	Flinck
If Any Little Song of Mine.....	Del Riego
I Found You.....	Goodman
I Heard You Singing.....	Coates
I Know a Lovely Garden.....	d'Hardelot
Immortality	Lohr
In the Garden of Tomorrow.....	Deppen
Little Gray Home in the West.....	Lohr
Little Love, a Little Kiss.....	Silesu
Love's a Merchant.....	Carew
Ma Curly Headed Baby.....	Clutsam
Mammy's Precious Pickaninny.....	Goodman
Market	Carew
May Morn'ng, A.....	Denza
Melissande in the Wood.....	Goetz
Mother o' Mine.....	Tours
My Ship.....	Del Riego
O Dry Those Tears.....	Del Riego
Oh! For the Wings of a Swallow.....	Lohr
One Little Dream of Love.....	Gordon
Over the Waters Blue.....	Clarke
Piper of Love.....	Carew
Ragged Vagabond	Randolph
Rose in the Bud.....	Forster
Rose of My Heart.....	Lohr
Roses of Picardy.....	Wood
Sea Rapture	Coates
Slave Song.....	Del Riego
Smile Through Your Tears.....	Hamblen
Somewhere in This Summer Night.....	Carew
Song of Songs.....	Moya
Song of the Soul.....	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden.....	Del Riego
There's a Song in My Heart.....	Hamblen
Three for Jack.....	Squire
Thought of You.....	Lohr
Three Little Fairy Songs.....	Besly
Tick Tick Tock.....	Hamblen
Tiptoe	Carew
Wake Up	Phillips
Way to Your Heart.....	Lockhart
When Eventide Closes.....	Jonas
Where My Caravan Has Rested.....	Lohr
World Is Waiting for the Sunrise.....	Seltz
You in a Gondola.....	Clarke

NEW SONGS

Come Back in Dreams.....	Hamblen
Devotion	Wood
Hallowed Hour	Wood
A Little Prayer.....	Hamblen
Little Son	Axt
Needing You	Deppen
Over the Meadow.....	Carew
The Reck of Memory Lane.....	Gordon
The Sacred Flame.....	Hamblen
When Shadows Fall.....	Loth

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ELSIE JUILLERAT RECITAL

Presenting a beautiful program of songs and operatic arias in English, French and Italian, Miss Juillerat is making her professional debut in recital Friday evening, November 18, at the Young Men's Christian Association Auditorium in San Francisco.

Born and educated in the United States, Elise Juillerat inherited much of her artistic temperament from her French-Swiss parents. She is endowed with a beautiful voice and received all of her artistic training in the de Vally Operatic Institute of San Francisco. Miss Juillerat expects to make her operatic debut during next year, having prepared an extensive repertoire, which she also has mastered histrionically. She will be assisted by Mildred Stombs Warenskjold, who will play a group of piano soli, as also the accompaniments of an exceptionally interesting musical program.

(a) In a Persian Garden—The worldly hope men set their hearts upon (Liza Lehmann), (b) Amadis—Amour que veux-tu de moi (Lully), (c) Nina (Pergolesi); Werther—Ces lettres—Je les relis sans cesse (J. Massenet); Piano soli—(a) Aufschwung (Schumann), (b) Barcarolle (Tschaikowsky), (c) Etude (Chopin); (a) Invocation to Eros (J. P. Kursteiner), (b) The Pool of Quietness (Thomas V. Cator), (c) The Wild Woman's Lullaby (Buzzi-Peccia); (a) Samson et Dalila—Printemps qui commence (C. Saint-Saens), (b) Hopak (M. Mousorgsky).

STUDENTS' INFORMAL RECITAL

Students of the San Francisco Conservatory of Music interpreted the following program on Friday evening, October 7: Part 1—Primary Grades—Ding Dong Bell (Kincella), Dan Lisberger; Cheerily, Oh (Gurlitt), Barbara Wehser; Who'll Win the Race? (Nelson), Ellis Kohs; Sleepy Time (Orth), Betty Buckley; The Organist (Maxim), Virginia Pigott; Minuet in F (Mozart), Robin Hanvey; Tag (Blake), Berdine Shouman; Hungarian Dance (Reinhold), Joelle Walsh; Musette (Bach), John Cahill; Goblins' Frolic (Heller), Carmen Bautista. Part 2—Intermediate and Academic Grades—Variations F minor (Haydn), Grace Hodghead; My Lovely Celia (Munro), Oh, No, John (Munro), Georgetowne Schiller; Waltz in E Minor (Chopin), Dorothea Renebome; Intermezzo (Brahms), Capriccio F Sharp Minor (Brahms), Georgia Foster; Sonata Op. 90 First Movement (Beethoven), Emma May Norman.

Studio recitals are given monthly by groups of Conservatory students for the purpose of accustoming every pupil, both primary and advanced, to play and sing before an audience. A lecture, free to the public, will be given at the Conservatory, Saturday morning at 10:15, October 15, by Ernest Bloch, on "What Is Musical Education?" Parents are requested to come.

CHRISTMAS FESTIVAL PLAY

Mrs. Gerda Wismer Haywood announces two performances of her Christmas festival play, *Trees*, dedicated to the memory of Joyce Kilmer. They will take place at the Community Playhouse, December 29 and 30, at 2:30 o'clock. Mrs. Haywood will also produce her own fairy music drama, *The Snow Queen*, in February and give the Humperdinck opera, *Hansel and Gretel*, as a spring festival in April. All performances will have children's casts; the *Snow Queen*, whose music was written by Abbie Gerrish Jones, will have 50 in the cast. Mrs. Haywood, who is a well-known playwright and producer in Eastern cities and in California, will receive tryouts by children from now on by appointment at her studios, 1644 Taylor street, phone Franklin 6705.

HEIFETZ IN SECOND RECITAL

When Selby C. Oppenheimer presented Jascha Heifetz in his second concert here in the Columbia Theatre, Sunday afternoon, November 6, the large audience listened with rapture to a program entirely different from that of his first appearance. Naturally, the piece de resistance was Beethoven's *Kreutzer Sonata*, magnificent music played by a magnificent artist. Other composers represented were Handel, Rameau, Couperin, Bach-Kreisler, Boulanger, Ravel, Debussy, Suk and Paganini. Heifetz again had the valuable assistance at the piano of Isidor Achron.

Vivienne Isaacs, Lorena Atkinson and Lorraine Ewing, pianists, appeared on the opening program of the Pacific Musical Society (Junior Section), Saturday afternoon, October 8. Their numbers were well received. Miss Ewing presented 12 of her junior pupils in a recital at her studio, Saturday afternoon, October 29. In December, Miss Ewing's advanced students will appear in a studio recital.

THE BEGGAR'S OPERA COMING

Already, tremendous interest seems to have accrued to the forthcoming engagement of John Gay's remarkable operatic satire, *The Beggar's Opera*, which it has been announced will fill a two-weeks' engagement under the Selby C. Oppenheimer management at the Columbia Theatre starting Monday night, December 12.

"Undoubtedly," says Linton Martin, critic of the Philadelphia North American, "the keynote of the Beggar's Opera is Peachum's observation: 'A rogue nowadays is fit company for any gentleman; all the world, my dear, hath not such a contempt for roguery as you imagine.' The extraordinary vitality of this old play has demonstrated how shrewdly the author understood human nature in putting that speech into the mouth of one of his characters."

John Gay, when he wrote the *Beggar's Opera*, intended it as a burlesque upon dramatic and musical absurdities of the Italian opera as it then flourished. It was first produced at Lincoln Inn Field's Theatre, London, January 29, 1728, and immediately proved to be the most successful piece ever written in the English language, as it had an appeal to the ordinary man not only for its wit, its satire, its picturesqueness, but musically for its beautifully simple airs that were generously used throughout.

Four years ago the *Beggar's Opera* was revived at the Lyric Theatre, London, where it has been running until last June. J. C. Duff, the original American producer of the work, is bringing over this entire London organization for the present American tour.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

TIBBETT HERE SOON

A sensational and phenomenal triumph at the Metropolitan Opera House early in his second season there placed Tibbett in the foremost rank of the world's great singers, but this now famous California baritone, who is to be heard here for the first time as a recitalist on Friday night, December 2, in the Exposition Auditorium, has not by any means since then rested on his laurels. Perhaps none at that great institution has worked more strenuously. The international fame which he won over night has been splendidly maintained by the successes following.

Last season Tibbett added many new operatic roles to his already large repertoire, including his Neri in *The Jest*, which he recently gave here with such outstanding success, but beyond all these has been the perfection of his recital work, which now is another branch of his colossal art in which he both delights and excels.

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WAGNER PROGRAMME

1. Prelude to "Tristan and Isolde"
2. Finale, "The Rhinegold"
3. Prelude, "Lohengrin"
4. Lohengrin's Narrative
5. Overture, "Tannhauser"
6. Siegfried Idyl
7. Werbelied, "The Mastersingers"
8. Prize Song, "The Mastersingers"
9. Prelude, "The Mastersingers"



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OF THE

Pacific Coast Musical Review

WILL BE PUBLISHED IN NOVEMBER



DELAYS in publication have been unavoidable. Many advertisers both from San Francisco and other California centers as well as from the East were unable to furnish us with copy inasmuch as they wished to announce plans which could not be broadcast until all negotiations with artists had been completed.

FURTHERMORE, the Pacific Coast Musical Review is not published for revenue only. The editor can only publish one Silver Anniversary Edition in a lifetime. He wants this edition to be representative of music in the territory which it has served faithfully during twenty-five years. To collect the material necessary to make it representative required time and labor—more time and labor than we expected to have to devote to it.


FINALLY we are publishing in this edition a definite plan to create opportunities for resident artists, which also required more time than we thought, to be announced in detail and convince the musical profession and public that, while we solicit patronage, we are willing to work for our patrons, besides just printing their advertisements, even though we occasionally seem to neglect this paper by looking out for the interests of the musical profession and public.

IN THE next issues of the Pacific Coast Musical Review will appear contents announcements of the anniversary edition and also a list of advertisers who have so far sent in their copy. If you wish to be represented among those who have really done something for music within the last twenty-five years, you can not do better than join the ranks of the distinguished professional musicians who honor this paper by their representation in its Silver Anniversary Edition.

ALFRED METZGER,

Editor Pacific Coast Musical Review.

WE ARE making preparations for an edition of TEN THOUSAND COPIES of this Silver Anniversary Edition. To insure this circulation we are mailing to all individuals, schools and musical organizations in general, who are represented in this record of twenty-five years of musical history in California, blanks to be filled out for the reservation of copies, which will be 25 cents each. We shall only print a limited edition for those expressing their intention of purchasing copies. The few copies that will be for sale will not last long. A. M.



CONCERT REVIEWS

By ALFRED METZGER

The San Francisco Conservatory of Music presented Mme. Sofia Neustadt, dramatic reader, with Opal Hiller at the piano, in an illustrated lecture on Deems Taylor's American opera, *The King's Heirloom*, on Wednesday evening, October 5. Our readers are no doubt well aware of the instantaneous triumph scored by this work at the Metropolitan Opera House of New York last season. Mme. Neustadt's illuminating description and carefully recited extracts from the opera gave one an excellent idea of the story and the music.

Miss Hiller played the more important themes and selections on the piano with skill and musical accentuation. Mr. Taylor, as far as could be ascertained, from this lecture did not seek his material for the musical settings of the story among the hazy realms of the ultra modern school. On the contrary, he kept himself fairly well within the borderlines of conventionalism. He employs frequent melodious phrases and the effective mode of leading motives. His orchestral score is rich and emotional and masterly orchestrated.

There are employed in the libretto numerous old English terms and modes of speech which to many listeners must sound like a foreign language and which the author found necessary to "translate" for the benefit of the auditor. There are throughout the opera a number of effective ensembles, specially quartets and choral numbers. An unseen chorus is particularly pleasing. The various climaxes of the acts are also most effective. A number of well-known music lovers enjoyed the evening's instructive event most thoroughly.

The San Francisco Musical Club commemorated Founders Day on Thursday afternoon, October 6. The hostesses were: Mrs. Leonard Beard, Mrs. Edgar Kierulff and Mrs. Elbert A. Brown. Mrs. Carlo Morbio is the new president. An unusually attractive program had been arranged for this occasion. The Zoellner Quartet from Los Angeles and Lawrence Strauss, tenor, from San Francisco, with Elizabeth Alexander, accompanist, were the executants. The Zoellners played: Op. 18 No. 4 (Beethoven), Suite for two violins and piano op. 6 (Goossens) Rain Song (Sinigaglia), Minuet D minor (Mozart), Humming Bird (Sarah Coleman Bragden) and Andante Cantabile (Tschaikowsky). There can not be any doubt regarding the craftsmanship of the four musicians comprising the Zoellner Quartet—Antoinette and Amandus Zoellner, violins, and Joseph Zoellner, Sr. and Jr., viola and 'cello, respectively. Smoothness of tone, evenness of phrasing, purity of intonation forming predominating features of this organization.

We missed at this particular time a certain style or force of expression which other ensemble organizations have revealed to us. We refer particularly to intensity of phrasing and shading as well as to definite accentuation and clean-cut rhythm. This is the first time that the writer has had an opportunity to hear the Zoellner Quartet, his former opinion of its excellence being based exclusively upon its enviable reputation. We can not believe that on this date the Zoellner Quartet showed itself at its best.

Lawrence Strauss sang two groups of songs, which included the following representative compositions: *Cheveux de Bois* (Debussy), *Les Anes du Caire* (Nerini), *Der Jungling an der Quelle* (Schubert), *Auftrag* (Schumann); *The Water Mill* (Vaughn Williams), *Three Jolly Gentlemen* (Arthur Bliss), *Serenade* (Emerson Whithorne), *Mantle of Blue* (Frank Bridge), *A Piper* (Michael Head). Mr. Strauss aroused salvos of applause from his interested audience, a result which is manifest at all his public appear-

ances. The artist has unquestionably an individual style which delivers whatever message he intends to convey through the medium of the songs he selects. He is exceptionally painstaking with his diction and he accentuates the various sentiments of the lines and music with an impulsiveness and eagerness that never fails to awake responsiveness in his hearers.

Lawrence Strauss, tenor, and Marian Nicholson, violinist, presented the first of a series of programs by California Musicians at Scottish Rite Auditorium on Friday evening, October 7, both artists acquitting themselves in a manner to shed lustre on the reputation of resident artists. Mr. Strauss interpreted some of the same compositions which he sang for the San Francisco Musical Club on the previous afternoon and which we just reviewed and added thereto a few others of his vast repertoire. There remains nothing to be added except that Mr. Strauss duplicated his artistic success with his audience. However, we wish to call attention to the unusually musicianly accompaniments of Elizabeth Alexander which added unquestionably on this as well as Mr. Strauss' previous appearance to the artistic character of the interpretations.

Miss Nicholson, who has always impressed us as a violinist of numerous artistic qualifications, constantly reveals growth and mental expansion at each subsequent appearance. She plays with grace and poetic instinct, seems to have mastered the various technical intricacies of her art and emphasizes the contrasting sentiments which the composer has so skillfully woven into his work. She could not have selected a more sympathetic and helpful accompanist than Margo Hughes. The complete program was as follows:

Lamento Provençal (A Song of Provence) (Paladilhe), *Cheveux de Bois* (The Merry-go-round) (Debussy), *L'Adieu du Matin* (Farewell at Morn) (Pessard), *Les Anes du Caire* (The Little Donkeys of Cairo) (Nerini), Lawrence Strauss, Elizabeth Alexander, accompanist; *Romance* (Svendsen), *Rondino* (Vieuxtemps), Marian Nicholson, Margo Hughes, accompanist; *Auf Flugeln des Gesanges* (On Wings of Song) (Mendelssohn), *Die Forelle* (The Trout) (Schubert), *Wie Bist Du Meine Königin* (My Queen) (Brahms), *Botschaft* (The Message) (Brahms), Lawrence Strauss, Elizabeth Alexander, accompanist; *La Plus Quélente* (Debussy), *Guitarre* (Moskowski-Sarasate), Marian Nicholson, Margo Hughes, accompanist; *The Water Mill* (Vaughn Williams), *Three Jolly Gentlemen* (Arthur Bliss), *The Fairy Lough* (Charles Villiers Stanford), *A Chinese Serenade* (Emerson Whithorne), *The Piper* (Michael Head), Lawrence Strauss, Elizabeth Alexander, accompanist; *The Lonely Wanderer* (Grieg-Piastro), *Tamhourin Chinois* (Kreisler), Marian Nicholson, violinist, Margo Hughes, accompanist.

The National Broadcasting Company introduced Max Dolin at the head of an 85-piece orchestra, assisted by a number of soloists from the regular artistic forces of the radio broadcasters at the Curran Theatre on Sunday afternoon, October 9. While this event was included among the concerts of the season, it represented actually an experiment. It was to be determined whether it is possible to attract public interest in the personality of radio artists after they have made their reputation "over the air." The writer is under the impression that it requires more illustrious names and greater reputations to arouse the curiosity of the public sufficiently to crowd a concert hall than is possible through local radio stations only.

There is unquestionably a certain seriousness, sincerity and emotional warmth associated with Max Dolin's playing and conducting that attracts a large following. There is also thoroughness of musicianship and brilliancy of style prevalent in the pianistic

art of Arthur Schwartzman and Noah Steinberg. Margaret O'Dea unquestionably possesses a rich, sympathetic and appealing contralto voice. Harold Spaulding doubtlessly has a pliant, enjoyable lyric tenor. Elfreda Wynne, soprano, is an experienced and well-poised vocal artist. Harold Dana's baritone is resonant and used with telling sentiment.

The following program was thoroughly enjoyed by an audience that gave vent to its pleasure by enthusiastic outbursts of approval: *Der Freischütz Overture* (Weber); *Cielo e Mar*, from *La Giaconda* (Ponchielli), Harold Spaulding; *Rhapsody in Blue* (Gershwin), Arthur Schwartzman and Noah Steinberg and the orchestra; *Going Home* (Dvorak), Eveready Rounders; *Andante* and *Finale* from *Fifth Symphony* (Tchaikowsky); *Ah mon Fils*, from *Le Prophète*, (Meyerbeer), Margaret O'Dea; *Vocal ensemble—Bridal Chorus* from *The Rose Maiden* (Cowan); *March Slav* (Tchaikowsky).

Emma Mesow Fitch, dramatic contralto from Fresno, and Flori Gough, cellist from San Francisco, appeared in the second of a series of concerts by California musicians at the Scottish Rite Auditorium on Wednesday evening, October 12. Mrs. Fitch is unquestionably one of California's most accomplished vocal artists. She has an unusually resonant and vibrant vocal organ, which she employs with a vitality and emotional versatility that sets forth the message of the composer with plastic eloquence. Her diction is clean cut and her intonation gratifying.

Flori Gough's delightful cello interpretations are not heard often enough in California's concert halls. This young artist is thoroughly capable to gratify the demands of the most particular music lover. Both as to quality of tone and skill of technic, the young musician satisfies artistic sensibilities. Margo Hughes played the accompaniments with exceptional instinct for the requirements of the soloists. The program was as follows:

Lungi Dal Caro Bene (Secchi), *Fruhlingssreigen* (Fleischmann), *Aria*, *Marietta's Lied*, *Zur Laute from Die Tote Stadt* (Korngold), Mrs. Fitch; *Cello solos* (selected), Flori Gough; *Aria*, *Ah, Mons Fils*, from *Le Prophète* (Meyerbeer), with cello obligato, Mrs. Fitch; *Cello solos* (selected), Flori Gough; *Hills* (La Forge), *By a Lonely Forest Pathway* (Griffes), *The Little Shepherd's Song* (Thirteenth Century) (Watts), *Barter* (words by Ruth Norris Thompson) (Sibyl Hitt Leonard), dedicated to Mrs. Fitch, composer at the piano; *Aria*, *Deep in the Forest Shaded*, from *Paul and Virginia* (Masse).

The Pacific Musical Society introduced its season 1927-1928 under the presidency of Mrs. Frank Wilson with an excellent program at the Fairmont hotel on Thursday evening, October 13. Special interest was manifested by the audience in the first appearance in concert of the Abas String Quartet. Although comparatively new, this organization has already made a deep impression on many music lovers who have had the pleasure to hear it. Its personnel includes such excellent musicians as Nathan Abas, first violin; Julian Brodetsky, second violin; Romain Verney, viola, and Michel Penha, cello.

The fact that, although they have played together but a comparatively brief space of time, these ensemble players interpreted a Mozart quartet with a finish and piquancy of style according to the highest artistic principles, is certainly surprising. It was the B flat major quartet that was so greatly enjoyed by the hearers, as were also two additional groups of ensemble compositions later on the program. The tone balance of this quartet is singularly even and the minutest detail in shading receives particular attention. The four musicians comprising the Abas String Quartet employ a "singing" mode of phrasing which was particularly evident throughout the rendition of the Mozart Quartet. Subsequently the musicians

revealed adequate warmth of emotional application and in the Glazounow Novelettes a most delightful sense of rhythm. It is a truly excellent organization.

The other artist on this occasion was Mme. Rose Relda Cailleau, who for a number of years has justly been regarded as one of the predominating vocal artists on the Pacific Coast. Mme. Cailleau has mastered the numerous technical intricacies of vocal art and has, during her years of experience at home and abroad, accumulated a vast repertoire of compositions suited to the style of a lyric and colorature soprano by reason of which fact she is always able to gain the approval and cordiality of her audiences. She knows how to arrange attractive programs and how to gain the enthusiastic approval of her audiences. Miss Relda Cailleau played the artist's accompaniments with gratifying judgment.

The complete program was as follows: Quartette in B flat major (Mozart), Abas String Quartet—Nathan Abas, first violin; Julian Brodetsky, second violin; Romain Verney, viola; Michel Penha, 'cello; L'Oasis (Foudrain), Des Roses (Pesce), Dimitri (Joncieres), Les Filles de Cadix (Delibes), Mme. Rose Relda Cailleau, soprano, Miss Relda Cailleau at the piano; Lento from the American Quartette (Dvorak), Molly on the Shore (Grainger) Abas Quartette; By the Fountain (Ware), When I Was Seventeen (La Forge), Robin Song (White), Mme. Rose Relda Cailleau, Miss Relda Cailleau at the piano; Three Novelettes (a) Valse, (b) Interludium, (c) Ungharese (Glazounow), Abas Quartette.

Elizabeth Beasom, soprano, artist pupil of Rena Lazelle, appeared in a recital in Merrill Hall of the Women's building on Tuesday evening, October 20. The young singer delighted her audience with the flexible quality of her voice and decidedly tasteful phrasing. She revealed a refinement of declamatory powers that brought out the poetic nature of the compositions in a very attractive manner and earned her the enthusiastic approval of her numerous listeners. Miss Beasom was assisted by Vera Wyatt Frazier, pianist, whose technical and emotional accomplishments had ample opportunity to assert themselves in several indiscriminately interpreted piano numbers. Willie Finley Beasom, both as composer and accompanist, proved one of the truly pleasant features of the program which was as follows: Piano Solos—La Precieuse (Couperin), Le Coucou (Daquin), Vera Wyatt Frazier; Songs of the Watteau Period—(a) Bergère Legere, (b) Maman dites-Moi, (c) Venez agréable printemps, (d) Vous dansez, marquise (Lemaire), Elizabeth Beasom; Piano Solo—Humoreske (Karganoff); Songs of Russia—(a) The Soldier's Bride (Rachmaninoff), (b) Cradle Song (Gretchaninoff), (c) Vainka's Song (Von Stutzman), Elizabeth Beasom; Piano Solos—Mary Had a Little Lamb (Ballantine), In the style of Mozart—Beethoven, Schubert—MacDowell, Vera Wyatt Frazier; Songs of Yesterday—(a) Mary Had a Little Lamb, (b) Baby's Quiet Family, (c) The Traveler, (d) Lullaby, (e) A Naughty Girl, Elizabeth Beasom, accompanied by the composer, Willie Finley Beasom; Piano Solo—Etude de Concert (MacDowell), Vera Wyatt Frazier; Songs of Today—(a) The Piper of Love (Carew), (b) The Kiss (W. F. Beasom), (c) Pierrot (George Roberts), (d) Ecstasy (Rummel), Elizabeth Beasom.

Isabel Zenteno, Mexican prima donna soprano, gave a recital at Scottish Rite Auditorium on Thursday evening, October 20. Possibly her best efforts were revealed in her interpretations of Mexican folk songs, where she attained that ill of emotionalism so characteristic of both Mexican and Spanish song literature. Notwithstanding the reputation this artist seems to have gained in Spain, France and Mexico, if one may trust press notices, she lacked that polish of

vocal art which should be an inevitable result of experience and training. Mme. Zenteno seems to believe in strenuous display of vocal powers, while the more delicate shades of phrasing were rare occurrences. Her program was as follows: (a) Aria, Suicidio from La Gioconda (G. Ponchielli), (b) Se Saran Rose (L. Arditi); Aria del Nilo from Aida (G. Verdi); (a) Ah: Qui Brula d'amour (Tschaikowsky), (b) Les Anges pleurent (Bemberg), (c) Les Filles de Cadix (Delibes); (a) I Lost My Heart in June (Solman), (b) Somewhere a Voice Is Calling (Fate), (c) Oh Lovely Night (Ronald); Mexican Folk Songs—(a) Eres Tu (E. Oteo), (b) Golondrina Mensajera (E. Oteo), (c) La Sultana (Valdez Fraga), (d) Estrellita (M. Ponce); John Lopez at the piano.

Mr. and Mrs. Hugo Mansfeldt presented in a piano recital in the Fairmont Hotel ballroom on Monday evening, October 24, William Zoller, Elwin Dustin, Carlton Peters and Vladimir de Rassouchine. It is the only instance in our experience as music reviewer that we found at one concert four young men sufficiently gifted to present a program of standard piano compositions in a manner thoroughly in conformance with artistic principles. There are numerous young women brought before the public during the course of a concert season many of whom are exceptionally accomplished, but it is rare indeed when an entire evening is devoted to the musical training of young men.

Every one of these Mansfeldt disciples proved exceptionally talented and musical. What is still more important they were all manly fellows and absolutely disproved the fallacy of considering music effeminate. Each one of them gave evidence of exceptional adaptability and of careful training. William Zoller interpreted a group of Liszt, Chopin and Schubert-Tausig, works with unusual facility both as to expression and technic, even attaining a certain element of musicianly style which accentuated the characteristics of the masters whose works he interpreted.

Elwin Dustin had the heavy responsibility of interpreting Schumann's Carnival than which there is no more difficult piano composition written. Mr. Dustin did not only prove himself qualified to master the technical requirements of this work, but endowed his interpretation with sufficient judgment of musical expression to justify the hearty applause that rewarded him for his artistry.

Carlton Peters played a group of works including compositions by Chopin, Moszkowski and Paderewski-Mansfeldt and was hailed by his hearers because of his fine tone, his careful shading and his fluent digital facility. He displayed an excellent sense of rhythm and an unusual discrimination in the emphasis of phrases denoting the deeper sentiments.

Vladimir de Rassouchine, an unusually endowed young musician, not only rendered Schumann's Etude Symphoniques with remarkable artistic intelligence, but as composer, too, he proved himself of exceptionally fine calibre. His compositions—Capriccio and Fantaisie—showed decided style, individuality of expression, careful theoretical construction and depth of meaning. There is no doubt in our mind that this young man is unusually talented and if he is able to continue on the road on which he has been started is bound to win success.

Another feature of this concert was the large number of men and boys in the audience. Usually concert audiences are predominately feminine, but on this occasion the ladies did not have it all their own way. This is indeed a good sign as far as the development of musical taste is concerned. The program was as follows: (a) Etude, F major (Chopin), (b) Valse Improromptu (Liszt), (c) Marche Militaire (Schubert-Tausig), William Zoller; Carnival, op. 9 (Schumann),

Elwin Dustin; (a) Polonaise, A flat (Cavalry Polonaise) (Chopin), (b) Valse de Concert (Moszkowski), (c) Fantaisie Polonaise (Paderewski-Mansfeldt), Carlton Peters; (a) Etudes Symphoniques, op. 13, Etudes en forme de Variations (Schumann), (b) Capriccio (de Rassouchine), (c) Prelude—Fantaisie, When I Was in Spain (de Rassouchine), Vladimir de Rassouchine.

Ida Gregory Scott gave the second of her Fortnightlies in the Community Playhouse of the Women's building on Tuesday evening, October 25. The program, consisting exclusively of ultra modern music by Schoenberg, Ruggles, and Varese, was presented by a small orchestra consisting of A. Linden, flute; V. Schipilliti, oboe; H. B. Randall, clarinet; E. Kubitschek, bassoon; W. Hornig, horn; F. N. Tait, trombone; V. Drucker, trumpet; W. Bell, bass violin; Henry Cowell, conductor.

The composition of Arnold Schoenberg was entitled Quintet for Woodwinds, that of Carl Ruggles was named Angels, for six wind instruments; Carl Ruggles also contributed one called Lilacs, for seven wind instruments, while Edgar Varese called his Octandre, for seven wind instruments and string bass. But no matter what they were called they sounded alike to us. They were redolent with the most grotesque dissonances, simply threw aside all attempts at melody, did not reveal any obvious signs of form and, from the standpoint of beauty and poetic meaning, there wasn't, according to the writer's taste, one single iota.

We will admit that there was plenty of wind, but the Angels sounded like the devil and the Lilacs had a most peculiar odor. How in the world any sensible person can write such stuff and how any serious musician can play it is surely a mystery to us. From a purely technical standpoint these works sound as if they were almost impossible to play and to devote the time, labor and thought to their composition as well as to their interpretation seems to us merely a waste of time.

It is likely that sooner or later some genius will arise who may employ this ultra-modern scheme of composition in the attainment of something worth while. But most of the stuff we have hard so far certainly lacked all the elements of what we consider worthwhile music. In a recent issue of the San Francisco Call there was printed an editorial on the ultra modern art of literature. In this editorial was quoted a page from a book by Miss Gertrude Stein of Paris. Here is the exact reproduction of that page:

Can you confess to me why the Irish and they why they and the pens why the whole republic and records, why records and researches and why most all why we can relish melons. I find melons with tomatoes. And oil. I find melons with tomatoes and oil. Do be ashamed of it all and let me tell you what to say. Let me tell you what to say about instincts. Instincts relieve me and so do grapes and so do parched plants. Parched plants apart how are you selfish. Parched plants connect me with them. Connect with them here in tender ways. I tenderly speak flowingly.

And new glances. Repeat new glances to the moisture. How pleasing is a whole hill and we know how quickly we know how steeply we know best. We know best we say.

In commenting upon this school of literature the Call editor says:

"Do the two paragraphs above make any sense to you? They were written SERIOUSLY by Miss Gertrude Stein, who lives in Paris and has a great reputation as a genius among some modern writers. Her admirers say such paragraphs as these, taken from a new book called The American Caravan, are quite understandable. They say that THEY understand, and that you, too, if you weren't all cluttered up with preconceived ideas, would understand Miss Stein's writings just as clearly as they do."

Now we feel exactly about the ultra mod-

ern school of composition, and also that of painting, like the Call editor feels about this form of literature. The music interpreted on the occasion of the second Fortnightly was in music what the above quoted page represents in literature and if any one present obtained any more sense from it than we did, his mind is certainly constructed on entirely different lines from our own and that of practically every serious musician and music lover we know. You hear frequently the remark from adherents of this new school that those of us who can not see the beauty in this new music also could not see at first the beauty in Wagner or Richard Strauss' works. Maybe some of us did not understand these schools when we first heard them. But the difference between Wagner and Strauss and the ultra moderns is that eventually, after hearing Wagnerian and Straussian compositions repeatedly, we discovered their beauties.

It took the writer possibly a year or so before he actually enjoyed the beauties of some of the compositions of Strauss. It required much less time before he enjoyed Wagner. But we have heard these ultra modern compositions for a number of years and today they sound just as impossible and as ugly as they did years ago when we heard them for the first time—for instance, one quartet of Schoenberg's by the Flonzaleys. We venture the prediction that there will, of course, arise a new form and school of composition. This is absolutely necessary if the world progresses and music, like everything else, shares in evolution. But it will not develop into such confusion as that represented on the above mentioned program. If that were the case music would retrograde and not advance.

We trust this article is not taken as a criticism of Miss Scott's worthy cause of encouraging new music. Miss Scott is doing a great thing for music in our midst and by just showing to us the new works that in some parts of the world seem to be in vogue she really accomplishes a great mission. In fact she should be backed and supported in her Fortnightlies by every one interested in what is going on in music at the present day whether he is in sympathy with the new school or not.

Amerigo Frediani, tenor, gave a concert in the Italian Room of the St. Francis Hotel on Wednesday evening, October 26. Quite a large audience attended to express its pleasure over the delightful program which the singer had chosen and over the pleasing manner in which he interpreted the same. Mr. Frediani possesses a voice of resonance and good range and he employs it with much taste and judgment. He was assisted by Mariel L. Cain, pianist, who, both as soloist and accompanist, received the most cordial attention by her audience. The program was as follows: *Amarilli* (Caccini), *Non Posso Disperar* (De Luca), Mr. Frediani; *Capriccio* (Scarlatti), *Fantasia C minor* (Mozart), Mrs. Cain; *Lament* (Duparc), *Les Anes Du Caire* (Nerini), *J'ai Pleure en Reve* (Hue), *Comme un petit oiseau* (Paladilhe), Mr. Frediani; *Blue Are Her Eyes* (Winter Watts), Song of the *Palanquin Bearers* (Martin Shaw), *The Wounded Birch* (Gretchaninoff), *Charming Chloe* (Ed. German), Mr. Frediani; *The Nightingale* (Liszt), *Impromptu Opus 90, No. 4* (Schubert), *Novelette 7* (Schumann), Mrs. Cain; *Mal D'amore* (Buzzi Peccia), *Piscatore 'e Pusilleco* (Tagliferri), Mr. Frediani.

Giulio Minetti, violinist and conductor of the Minetti Symphony Orchestra, announces that the first concert of the current season by the Minetti Symphony Orchestra will take place on Friday evening, November 18, in Scottish Rite Hall. Anna Young, the well-known soprano, will be the soloist, with Margo Hughes accompanying at the piano.

GRACE NORTHRUP'S RECITAL

By CONSTANCE ALEXANDRE

Grace Davis Northrup appeared in a song recital in the Community Theatre of the Women's building, Monday evening, October 24, under the direction of Alice Seckels. Because of her most pleasing presence and delightful manner, Mrs. Northrup immediately won her audience's attention and sympathy.

Mrs. Northrup is an artist to whom it is a pleasure to listen. She possesses that rare trinity of virtues—taste, intelligence and musicianship. With Benjamin Moore as a collaborator par excellence, she sang in the style which has endeared her to many discriminating musicians. Originality in details of phrasing, an instinctive feeling for the mood of a song and an equally fundamental sense of rhythm made each number extremely lovely from the interpretative standpoint.

By her well-constructed, exacting and finely contrasted program, Mrs. Northrup showed that she is not only a sincere artist but a scholarly musician who has delved deeply into the literature of song. Three Old Italian songs headed the program, wherein Mrs. Northrup manifested a real understanding of classic style. There was charm in her singing of a group of French songs. All were sung with a light, delicate touch and all were well interpreted. Masse's *L'oiseau s'envole la bas*, in which the singer achieved a beautiful *mezza voce* and exhibited a fine feeling for the melodic line, had to be repeated. There was much to admire in Mrs. Northrup's conception of the German lieder. She sang each song with a keen appreciation for its text as well as its dramatic values. Songs in English by Roger Quilter, Mednikoff, Reger and Hageman received adequate interpretation. Mrs. Northrup was heartily applauded and the recipient of many beautiful floral tributes. Admirable accompaniments were provided by Benjamin Moore, whose comprehension of the exactions of modern compositions is always a delight to his hearers.

SECKELS MATINEE MUSICALES

By CONSTANCE ALEXANDRE

To be a clever concert manager is one thing, a graceful hostess another—Alice Seckels embodies both.

Music lovers of San Francisco enjoy the Alice Seckels Matinee Musicales and look forward to them from season to season. This is due to the fact that this series of concerts is absolutely unique—one that makes a strong appeal to members of both social and musical circles.

During the eight years that Miss Seckels has presided over the Matinee Musicales she has maintained certain ideals and standards which she has successfully adhered to. First of all, it has been her aim to offer only interesting and novel attractions; this she has achieved. Then, too, Miss Seckels has made it a point to greet her subscribers and visitors in much the same way that a hostess would welcome her guests to the more intimate surroundings of her salon where some noted artist was to give an hour or so of music. This charming, friendly attitude of Miss Seckels, this personal touch, has assisted greatly in creating the atmosphere she has so desired—one of perfect harmony and informality, in which friends and acquaintances meet and together experience the emotional and spiritual exaltation produced through music.

And so, in the Norman room of the Fairmont hotel, Monday afternoon, October 31, Miss Seckels' large family gathered once more and listened with delight to the Smallman A Capella Choir. The program included works of various descriptions that were sung with the smoothness of ensemble and technical perfection for which this choir is noted.

Admirably trained, the singers respond to the slightest gesture of their leader, who plays upon the choir in much the same way as a virtuoso upon an instrument. The solo voices themselves are not unusual, but taken together they produce remarkable effects, obtaining graduations of tone, particularly *diminuendos*, which few choirs can achieve. In Bach's *Motet*, *Jesus, Priceless Treasure*, the voices blended as the tones of an organ, rich, mellow and vibrant. The shading, the attack, phrasing, expression, diction and neatness of finish lifted the singing out of the ordinary. This work alone enabled Mr. Smallman to prove his musicianship and artistry, his distinction and skill as a choral director.

VITAPHONE CREATES SENSATION

Embassy Theatre, Formerly Rivoli, Crowded
with Eager Music Lovers Curious to
Discover Artistic Possibilities of
New Invention

By ALFRED METZGER

The Embassy Theatre, formerly the Rivoli, opened its doors on Thursday evening, November 3, and immediately attracted crowded houses, thanks to the enterprise of William B. Wagnon to introduce to San Francisco for the first time that uncanny invention, the vitaphone, which during the past year or two has taken the theatrical world by storm and has threatened to revolutionize our latter day mode of entertainment.

There can not be any question regarding the astonishing progress in the art of the photoplay made through the vitaphone. On this occasion there were introduced to the audience such attractions as Giovanni Martinelli, the famous operatic tenor, the Four Aristocrats, a string and vocal quartet, and Vincent Lopez and his Night Club Orchestra. The vocal and instrumental music matches absolutely the movement of the lips or the motions of hands and arms, as the case may be.

Quality of voice and instruments shows a wonderful improvement since music has been recorded on the disc records, and the vitaphone has adopted the very latest phases of this improvement. If anything, the voice appears to better advantage than some of the instruments, but the uniform performance of physical motions and the music is the most astonishing feature of this new invention. Martinelli, when he sang for the vitaphone, was certainly in excellent voice. Indeed, he seemed to us to be in better artistic form than during the recent opera season here. By all means witness these vitaphone performances.

Particularly interesting was the musical setting to the feature picture, representing a photographic version of Massenet's *Manon Lescaut*. In the main, the story follows the operatic synopsis fairly well and is excellently acted by John Barrymore, Dolores Costello and a well-selected cast of characters. The musical setting is interpreted by an orchestra of 75 musicians under the direction of Herman Heller, who has done so much toward the encouragement of better music at photoplay theatres here in San Francisco and who has been missed ever since his departure to enter a wider field.

The Embassy Theatre fills a new niche in the theatrical life of San Francisco and if subsequent releases of the vitaphone and the Warner Brothers pictures are as attractive and entertaining as those presented at the opening production, William B. Wagnon will have no reason to regret pioneering this new enterprise.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

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LAWRENCE TIBBETT SOON

Edward Johnson, leading tenor of the Metropolitan Opera Company, whose success in concert has even rivaled the vogue which he has enjoyed in opera, will be heard in song recital, Wednesday evening, November 23, in Scottish Rite Hall, under the management of the Wolfsohn Musical Bureau of New York, Inc. The career of Edward Johnson affords a genuine human interest story, as it represents the type of faithful adherence to a purpose until consummated so much admired by American people.

A Canadian by birth, Mr. Johnson's parents planned to educate him for the law. He tried hard to comply with the wishes of his parents, but found that he preferred a musical career to the law. Young Johnson's parents were so displeased with his decision that they advised him that if he continued in a musical career, it would be solely on his own expense and responsibility. The artist took his parents at their word and went to New York, where his first position was as choir boy in the Presbyterian church. On the small financial return accruing to this position Mr. Johnson studied constantly. His voice by this time was sufficiently well known to be sought for by theatrical producers, but none of these offers influenced the singer. Holding to his single purpose, Mr. Johnson departed for Florence, Italy, to study under Lombardo, the famous teacher who taught Caruso. After two years Mr. Johnson was ready for his debut, which took place in Padua, Italy, in 1912. For the next eight years in Italy and other countries of Europe Mr. Johnson appeared in most of the famous opera companies of Europe with a constantly growing prestige. He returned to America in 1920 and has since sung either in concert or opera in practically every important city in the United States. Each year has added new laurels to this artist and the season just recently closed at the Metropolitan showed clearly by review that Mr. Johnson is now at the very height of his powers.

Lawrence Tibbett, world-famous California baritone, will soon be here to enthuse San Francisco audiences with a complete recital of his songs and operatic arias. He is booked to sing in the Exposition Auditorium, San Francisco, Friday night, December 2, and in the Auditorium Theatre, Oakland, on Monday night, November 28, under the management of Selby C. Oppenheimer.

Holding an audience spellbound, whether it be in an opera aria or a simple song, is the achievement of this great baritone, who holds his hearers in a double sense—by beauty of voice and by beauty of interpretation, giving his words with every atom of their dramatic or lyric value. It is Tibbett's command of complete emotional expression united with his glorious singing tone and his delivery of words as a great actor would give them, which expresses his convincing appeal. It is this type of singing which in the space of five minutes swept Lawrence Tibbett into world fame at the Metropolitan Opera House two years ago, and which made him the outstanding personality in the recent San Francisco opera season. He plays upon the emotion of his hearers as a master violinist evokes magic from his strings, and makes every one of his songs the soul of words vital with living expression.

CONTEST WINNER

Dudley Peele of Philadelphia is the winner of the Swift & Co. Male Chorus Prize Song competition, according to an announcement by E. A. Schlamp, president of the chorus. Honorable mention also was given to Gustav Mehner of Grove City, Penn.

This is the seventh annual competition of the chorus, and the winning of the award carries with it a prize of \$100. The judges were Adolf Weidig, Allen Spencer and D. A. Clippinger. The musical setting is to Blow, Blow, Thou Winter Wind. It will be sung by the chorus during this season's concerts.



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SUZANNE BLOCH

Suzanne Bloch, 20-year-old daughter of Ernest Bloch, is following the example of her illustrious father and winning a reputation as a composer. One of her quartet compositions has lately been selected by the renowned Flonzaley Quartet as part of their concert repertoire for this coming season. Another presentation of her work was in Cleveland last month, when the Play House used her music for a song. Miss Bloch lives in Paris and is an assistant teacher under Nadia Boulanger, well-known Parisian artist. Another of Bloch's daughters is also devoting her life to art, and is a sculptor.

MUSICAL GOSSIP

The San Francisco Mannerchor presented a program of representative male chorus composition at California Hall on Sunday evening, October 30. This organization of excellent voices consists of 100 members and distinguished itself by the spontaneity of its attacks, the fine material of its voices and the uniform phrasing of the many excellent works on the program. The San Francisco Mannerchor is beyond a doubt one of the foremost male choruses in the far West.

Viviana Wall, impressionistic dancer, and Mertianna Towler, pianist, assisted by Mildred Sahlstrom-Wright, violinist, gave a Dance-Piano program in the Community Theatre of the Women's building on Monday evening, October 31. It was in every way an exceptionally interesting and artistic affair and was heartily applauded by a large audience. The complete program was as follows: To a Water Lily (MacDowell), Valse (Schubert), Valse in E minor (Chopin), Viviana Wall and Mertianna Towler; Intermezzo in A (Brahms), The Island Spell (Ireland), Mertianna Towler; Sonata No. 2 (Grieg), Mildred Sahlstrom-Wright; Marche Funebre (Chopin) C Minor Variations (Beethoven), Viviana Wall and Mertianna Towler; Carmen Fantasie (Hubay), Mildred Sahlstrom-Wright; La Gitana (Kreisler), Hungarian Dance No. 6 (Brahms), Mildred Sahlstrom-Wright, Viviana Wall, Mertianna Towler.

Pro-Musica will present Bruce C. Butties in a lecture on Contemporary Music in Germany and Austria, November 11. The following program will be given consideration: Arnold Schoenberg—Opus 11, No. 2, Opus 19, Opus 23, No. 1, Opus 25, Prelude and Gavotte; Paul Hindemith—Nachtstuck from 1922, Opus 37, No. 1 Rondo; Ernest Krenek—Opus 26-A Suite; Egon Wellesz—Nenie, Nocturne; Alban Berg—Two Little Pieces 1927, Theme, Variations and Fugue from Wozzeck.

The Mansfeldt Piano Club, Hugo Mansfeldt, director, announces its sixtieth piano recital in the ballroom of the Fairmont Hotel, Monday evening, November 14. Of particular interest in the program will be the first performance in America of Ernst Toch's Concerto, Op. 38 (Ultra-Modern). It will be rendered by that exceptionally gifted young artist, Helen Schneider, with the orchestral accompaniment played on a second piano by Miss Marjorie Elworthy Young. The program in its entirety is as follows: (a) Lotus Land (Cyril Scott), (b) Romance (Alfred Gruenfeld), Miss Louise Leggat; (a) Etude, D flat, Un Sospiro (Franz Liszt), (b) Fileuses pres de Carantec (Rhene-Baton), Mrs. Bessie Fuller Turner; (a) Romance, F sharp (Robert Schumann), (b) Capriccio (Ernesto Drangosch), Miss Frances Marshall; (a) Rhapsody, Op. 81 (Selim Palmgren), (b) Tarantelle, G flat (Moritz Moskowski), Miss Marjorie Elworthy Young; (a) Boite A Musique (Music Box) (Emil von Sauer), (b) Cracovienne Fantastique (Ignace Paderewski), Miss Alma Helen Rother; Mephisto Waltz No. 2 (Two Pianos) (Franz Liszt), Carlton Peters (guest artist), Mrs. Hugo Mansfeldt; Concerto, Op. 38 (Ultra Modern) (Ernst Toch), (first performance in America), Molto pesante—piu allegro, Adagio, Rondo disturbate, Miss Helen Schneider, the orchestral accompaniment played on a second piano by Miss Marjorie Elworthy Young.

The Tulare County Unit of the California Music Teachers' Association was formed when 15 music teachers of Tulare county met in Motley's Tea Room in Visalia recently. The meeting was addressed by Mrs.

Edith Pell Boles, president of the Fresno unit. Mrs. W. C. Clawson of Exeter, county vice-president, presided. A meeting will be held some time this fall, when officers and directors will be elected to serve the organization.

Esther Hjelte, the well-known pianist and teacher, will present her gifted pupil, Frances Anderson, in a piano recital at the Oakland Club House, Friday evening, November 11. Miss Anderson will be assisted by Helen Hjelte, violinist. Miss Hjelte has chosen for her pupil to interpret a program of both classics and modern literature, one that will give the young artist ample opportunity to reveal her scope as an interpreter and technician. Following is the program: Sonata, Op. 31, No. 2 (first movement) (Beethoven), (a) Nocturne C sharp minor (Chopin), (b) Mazurka F sharp minor (Chopin), (c) Notturmo (Grieg), (d) Dance Caprice (Grieg), (e) Concert Etude D flat (Liszt), Violin Soli—(a) Air on the G string (Bach), (b) Hymn to the Sun (Rimsky-Korsakov), (c) Obertass (Wieniawski), Helen Hjelte; (a) Tango (Albeniz-Godowsky), (b) Andaluza (De Falla), (c) Cracovienne Fantastique (Paderewski), (d) Poissons d'or (Goldfish) (Debussy), (e) Polonaise E minor (MacDowell), Concertstuck (Weber), Esther Hjelte at the second piano.

Rebecca Nacht, who is one of the assistant teachers to Joseph Geo. Jacobson, presented her class of pupils on Saturday, October 29, in a program. The following students participated: Ruth Schneider, Sanford Marcus, Fred Roemer, Virginia Draheim, Sylvia Goodman, Gertrude Zweig, and Evelyn Snyder.

Vicente Ballester, baritone, died recently at his villa in Valencia, Spain. Mr. Ballester, who had never fully recovered from an operation for sinus, died after a brief illness of heart failure. Vicente Ballester was a member of the Metropolitan Opera Company and his last performance with that institution was as Rigoletto under the leadership of Maestro Serafin. This operatic baritone enjoyed unusual popularity in San Francisco where he appeared as a member of the San Carlos Opera Company during its several visits to this city. His most recent visit here, however, was a year or two ago when, with the Russian coloratura soprano, Maria Kurenko, he gave a joint recital at the Exposition Auditorium. Ballester also had appeared with the Chicago Opera Company and with the Ravinia Park organization. He had a beautiful voice and was a magnificent actor. The operatic stage has certainly been deprived of one of its most gifted members, a man still in full possession of his artistic powers who had before him a brilliant future.

BOHEMIAN CLUB MUSIC

Louis J. Stellman, music editor of the Bulletin, had the following review in the November 3 issue of that paper:

At Scottish Rite Hall last night women and non-members of the Bohemian Club enjoyed the music of the 1927 Bohemian Grove jinks. Moving pictures of the grove and characteristic scenes afforded the public an even better idea of the club's mid-summer rites. William H. Smith explained that the movies shown at the performance represented the first serious effort to make a pictorial record of the Bohemian Grove play and the vocational activities of club members. They were made possible, he stated, through the interest of Earle C. Anthony and Arthur Kales.

The opening musical number, The Cremation of Care, was composed by Alfred Arriola, who conducted the Bohemian symphony orchestra during its rendition. It consisted of an orchestral number, Barcarolle, and The Hamadryad's Song, of which Austin

Sperry was the soloist. Both were excellently played and sung.

Part II of the program included some magnificent music, vocal, instrumental and choral. It opened with a stately and melodic prelude by the orchestra, conducted by Charles Hart, composer of the club play, St. Francis of Assisi. Hart was given an ovation as he stepped forward to take the baton. Frank Mueller and Austin Sperry contributed a duet to the prelude, and Sperry, with Charles Bulotti, sang the second number, a duet between a knight and St. Francis.

The third number, Jongleur's Dance, was a fine piece of colorful orchestration and was heartily applauded. In The Battle Song, the Bohemian choir, directed by Glenn H. Woods, first came into action and was enthusiastically received. The remaining numbers included a duet with William S. Rainey, tenor, and Austin Sperry; Minstrel Song, by the choir; Soldier's Dance, by the orchestra; Song of Vidal, by Easton Kent, who gave an excellent rendition, and a dramatically tuneful finale by Austin Sperry and the choir.

ST. FRANCIS DEATH CENTENARY

Much interest is being felt by San Franciscans in the forthcoming commemoration by the city of the seventh centenary of the death of St. Francis of Assisi. By a resolution of the board of supervisors the date for this public event has been fixed for November 22, and final arrangements as to the nature of the observance were ratified last week at the largely attended meeting at the city hall called by Mayor Rolph. The citizens' committee, having headquarters at 312 Shreve building, have enthusiastically seen that the celebration will fittingly honor the city's patron saint.

One of its features has been the prize essay contest on Saint Francis of Assisi, Lover of Men, with 10 awards aggregating \$510, open to all San Francisco students of high school grade. This contest, which has inspired many competitors, was announced to close on October 31, but owing to numerous requests has now been extended to November 10.

The main celebration will take place at the Civic Auditorium at 8:00 o'clock on the evening of November 22 and will consist of the following impressive program: Introduction by the chairman, James D. Phelan; tribute to Saint Francis by Dean Paul F. Cadman of the University of California; San Francisco Symphony Orchestra, Alfred Hertz, conductor; (a) Leonore No. 3 (Beethoven), (b) Lateran Chorus from Rienzi (Wagner), San Francisco Municipal Chorus; An Appreciation by Righ Reverend Edward L. Parsons, Episcopal bishop of California; San Francisco Symphony Orchestra, Alfred Hertz, conductor, (a) Saint Francis de Assisi (Wetzler), (b) Sanctus from Manzoni Requiem (Verdi); address by Brother Z. Leo of St. Mary's College; San Francisco Symphony Orchestra, Alfred Hertz, conductor; prelude to The Deluge (Saint-Saens), solo violin, Mischel Piastro; announcement of essay competition winners by Dr. Frederick W. Clappett; vocal solo by Charles Bulotti; anthems by Franciscan choirs from Fruitvale and Santa Barbara convents; invocation by the Most Reverend Edward J. Hanna, archbishop of San Francisco.

TENOR SCHOLARSHIP

Amerigo Frediani has been announced winner of the tenor scholarship offered by the San Francisco Conservatory of Music for study with Ginlio Silva, head of the vocal department. Frediani has sung for four seasons with the San Francisco Opera Company, and five with the French Theatre. He is also known here as a singer for KPO.

THE BEGGAR'S OPERA COMING

Thousands there are who will recall the record-breaking engagement of the Beggar's Opera in San Francisco several years ago. This famous old musical play, which was first produced in 1728 at Lincoln's Inn, Field's Theatre, London, is about to return here for another engagement, and those thousands, and many others, are keenly awaiting another opportunity of enjoying its biting satire, sparkling tunes, mirthful comedy and ever sharp wit.

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Two years ago the Beggar's Opera enjoyed a great revival in London, continuing on the boards in the British metropolis for 18 months. It is this identical company which is being again brought to San Francisco for a limited two weeks' engagement at the Columbia Theatre, starting December 12.

J. C. Duff is again the managerial genius in charge of the present American tour, and

the local engagement will be under the Selby C. Oppenheimer management.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

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YEHUDI MENUHIN, Violinist HAROLD BAUER, Pianist
Thursday Evening, February 23 Tuesday Evening, March 6

CIVIC AUDITORIUM—SIXTH SEASON

Season tickets are now on sale at Sherman, Clay & Co. Box Office. Prices (same seat for each of the five concerts), Lower Floor and Lower Five Rows of Balcony, \$4.00—Last Seven Rows on Sides of Balcony, \$1.00—All other Balcony Seats, \$2.00. Mail orders with self-addressed stamped envelope and check payable to Peter D. Conley.

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MUSICAL REVIEW'S FREE BOOKING BUREAU

THIS is the second year in which the Pacific Coast Musical Review has been trying to compile a COMPLETE list of resident artists desirous of obtaining engagements from the various sources that seek material for their programs. All we ask in return for our service is that EVERY ARTIST register with us, giving us necessary information regarding terms, practical experience, success at home or elsewhere and repertoire.

In all this time only FORTY artists have registered with us and the majority of those have had either only purely local experience or are just beginning their career. Our FREE MUSICAL BOOKING, INFORMATION and PUBLICITY BUREAU can not possibly function successfully unless we have the whole-hearted co-operation of the entire musical profession. We are willing to give our time and efforts toward the universal recognition of resident artists of ability. On the other hand we must have the assistance of these artists in order to accomplish something.

If you are interested in this campaign please call at or telephone to the Musical Review office, 801 Kohler & Chase Bldg., 26 O'Farrell Street, San Francisco.

MUNICIPAL CHORUS CONCERT

The Auditorium committee of the board of supervisors announces that Handel's oratorio masterpiece, *The Messiah*, will be presented in Civic Auditorium under auspices of the city of San Francisco the night of Thursday, December 8, with one of the greatest ensembles in the history of music on the Pacific Coast.

The great Municipal Chorus of 300 singers is now being trained for the event by Dr. Hans Leschke under the general direction of Conductor Alfred Hertz. An augmented San Francisco Symphony Orchestra is rehearsing for the event and music lovers are promised one of the finest presentations since the recent music festivals, Hertz has announced.

Soloists selected by Hertz for *The Messiah* are Nina Morgana, soprano; Myra Mortimer, contralto; Ernest Davis, tenor, and Herbert Gould, baritone. All of the soloists are noted for their work in oratorio.

Supervisor Franck R. Havenner, chairman of the Auditorium committee, and his colleagues, Milton Marks and Warren Shannon, announce that tickets for the holiday musical event will be placed on sale within the next few days at the Kearny street store of Sherman, Clay & Co. The scale of prices will be from 50 cents to \$1.50.

A few singers can still be used in the great choral ensemble, Dr. Leschke states. Students who desire to receive the experience of training under one of the best-known directors in the music world may register at once with the San Francisco Music Association in the Phelan building.

A NEW SCHOOL OF MUSIC

Of interest to the musical world of Oakland, San Francisco and vicinity, is the announcement of the opening of the Urner-Van Loben Sels Musical-Arts Studios, at 520 Sycamore street, Oakland, Calif. This opening will be marked by an invitational recital by these two artists on Saturday evening, October 29, 1927.

Catherine Urner, a California soprano and composer, first distinguished herself in 1919, when she was awarded the George Ladd Prix de Paris for the study of composition from the University of California. Since that date she has appeared both as singer and composer before notably critical audiences in many of the leading music centers. During the season 1925-26 the Krettly Quartet presented her first string quartet in Paris with marked success, and she has presented her own songs in recital and before some of the most distinguished musical societies of Europe. Ten of her songs are now being published by Maurice Senart, music publisher of Paris.

Madame Margaretha Van Loben Sels, pianist, who has made her home in California for the past two years, is a native of Holland, and is an exponent of the Busoni School of Germany. Madame Van Loben Sels has played for and accompanied some of the finest singers in Germany. Private and class instructions will be available in the following subjects:

Fundamentals of piano, special courses for children and adults in sight reading, ear training and keyboard harmony, ensemble and solo work for instrumentalists and vocalists, under the supervision of Madame Van Loben Sels. Fundamentals of voice tech-

nique, scientific studies in body relaxation and rhythmic breathing, English, French, Italian and German diction, repertoire for concert, opera and oratorio, offered by Catherine Urner.

Plans are now under way for the coming of Charles Koechlin to the Pacific Coast for a three months' stay. This celebrated French composer, intimate friend and former pupil of G. Faure and Debussy and author of valuable works on harmony and counterpoint, has the distinction of being the most outstanding teacher of composition and orchestration in Paris. Hence his visit to the Pacific Coast will prove an event of phenomenal interest to many musicians, composers, students and all music lovers in this vicinity.

His teaching hours will be divided between the Urner-Van Loben Sels Studio and a San Francisco studio, which will be announced later. For further information concerning details of the Urner-Van Loben Sels Studios, rates for tuition, concert engagements, etc., also for Charles Koechlin as lecturer, teacher, composer and conductor, address Alice Metcalf, Business Manager, 1104 Taylor Street, Telephone Prospect 8158, San Francisco, or 520 Sycamore Street, Telephone Oakland 2308, Oakland, Calif.

SUCCESSFUL LIBRETTIST

Nancy Buckley, the young San Francisco girl, is having quite a success in placing her lyrics with composers for musical setting. Charles Wakefield Cadman has selected her lilting Irish poem, *Innisfail*, and will write music for it. Rudy Seiger has selected two poems of the semi-popular type. Edward Morris, distinguished soloist of the New York Symphony Orchestra, has just published *The Little Hills Are Calling*, using her charming verse. Gustav Klem, also of the Eastern metropolis, has published *My Lover*, and the song is being featured on many programs. Miss Buckley, besides writing these lyrics, is in demand by many clubs for the reading of them, which she does in a simple and delightful way that brings out all their beauty and charm. A brilliant future was predicted for her four years ago when her first book came out. It is now being fulfilled by her present splendid work.

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ODALI CARENO AT ORPHEUM

The Orpheum Theatre will present another new bill of supreme merit composed of four headline attractions and most important feature acts for the week beginning Saturday, November 12.

On this new bill will be such stellar attractions as Florence O'Denishawn, the Ziegfeld star; Florence Snow and Charles Columbus, late of the Music Box Revue, who have been reunited for a limited engagement, presenting a Terpsichorean Treat; Harry J. Conley, the well-known comedy star, and his own company of funsters in a screamingly funny skit called Slick as Ever; Odali Careno, known throughout the musical and concert field as Oda Slobodskaya, the internationally famous grand opera dramatic soprano, who will offer a distinctive program of operatic selections; and Valerie Bergere, starring in a powerful and thrilling Chinese playlet entitled Fate, in which she will be assisted by a large cast of players.

Elsa Ersi, the beautiful and talented young Hungarian musical comedy star, and Nat Ayer, the popular British composer, are to stay over for a second big week. Blanche and Jimmie Creighton will offer a mirth-provoking skit called Mudtown Vaudeville. Fortunello and Cirillino, the famous Italian clowns, in The Happy Hooligans; and another big feature act will complete the program.

YEHUDI MENUHIN

Yehudi Menuhin, accompanied by his parents and two sisters, arrived in New York last week and the now world-famous San Francisco boy violinist is making final preparations for his appearance with the New York Symphony Orchestra in Carnegie Hall on November 25 and 27. Yehudi will play the Mozart Concerto with the pioneer orchestra body under the direction of Fritz Busch. That these orchestral events will prove sensational is the opinion of thousands of his San Francisco admirers. Manager Selby C. Oppenheimer of this city, who arranged this New York booking for Yehudi, is so sanguine over the result of this appearance that through Evans & Salter, the New York managers of Galli-Curci, Tito Schipa, Josef Lhevinne, Elizabeth Rothberg and Lawrence Tibbett, he has engaged Carnegie Hall for a recital on December 12, and Oppenheimer, as well as probably everybody in San Francisco, feels that another world sensation in music will soon flash through the country.

Following their New York engagements, the Menuhins will return to San Francisco, where a glorious welcome awaits the wonderful child when he appears in recital at the Columbia Theatre on Sunday afternoon, January 22.

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A NEW PIANIST COMING

At the end of January, Manager Selby C. Oppenheimer will bring to San Francisco for the first time, Walter Gieseeking, the German pianist, who for the past two years has electrified Eastern audiences with his colossal art and sensational playing. Rarely comes to this country an artist who has so completely enraptured his hearers everywhere as has Gieseeking. Music lovers by the thousands returning from the East have one and all told magic tales of his prowess, and it would seem that all San Francisco is prepared to be swept from its feet when the great Gieseeking comes.

Pitts Sanborn, the reliable critic of the New York Telegram, says of Gieseeking: "The amazing thing about him as a pianist is not that he should play this piece or that so well; it is his uncanny ability to play any-

thing that he tackles like a specialist. When he came to America he was hailed as the high priest of modern music, Debussy's prophet in particular, and the apostle of the world of the twentieth century composers, and bravely he lived up to the expectations cannily aroused, but the arch-modernist was not content to stop short with this restricted prospect. He proceeded at once to demonstrate his further capacity in dealing with all periods and contradictory schools, and he is master of them all."

Gieseeking will play at the Columbia Theatre on Sunday afternoon, January 29.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

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YOUNG PEOPLE'S CONCERTS

The second season of the Young People's Symphony Concerts will open at the Curran Theatre, Friday afternoon, January 13, 1928. A series of five will take place on dates alternating with the regular concerts by the San Francisco Symphony Orchestra, which will also be employed in its full strength for the children, who will represent schools and the community at large. A board of founders will aid in the support of the series, while an executive committee has Mrs. George Gunn as chairman, with Alice Metcalf secretary-manager of the organization.

Wheeler Beckett will conduct the series and is musical director, his long experience with young people fitting him especially for this work. The instruments of the orchestra will be illustrated and explained by their various principals; the main symphonic number will have its themes sung by the audience, together with folk songs, and other classic numbers will make up a list each time. Questions in programs will be answered at the close of the series and prizes awarded for the best set of answers.

The dates of the series will follow January 13; January 27, February 10, February 24, March 23. The opening program will present: Introductory remarks, Wheeler Beckett; demonstration of the violin and explanation of various string effects, Mishel Piastro and first violin section; singing of the themes of the symphony; Surprise Symphony (Haydn); The Bee (Schubert); Marche Militaire (Schubert); Song of the Volga Boatman, audience and orchestra; Danse Macabre (Saint-Saens), solo, Mishel Piastro.

The founders of the Young People's Symphony Concerts are: Mesdames George M. Armsby, William Babcock, Robert I. Bentley, Leon Bocqueraz, P. E. Bowles, Antoinette Burk, Victor Caglieri, John B. Casserly, Jesse C. Colman, Charles Miner Cooper, A. B. C. Dohrmann, Thomas Driscoll, Sidney Ehrman, Leon Guggenhime, D. J. Guggenhime, Berthold Guggenhime, George Gunn, Walter Haas, Duncan McDuffie, S. Walter Newman, M. C. Sloss, Louis Sloss, Jr., Albert Schwabacher, Sigmund Stern, A. P. Talbot, George P. Wintermute, Leonard A. Woolams; Misses Stuart Bogan, Katherine D. Burke, Persis Coleman, Olga Meyer, Marjorie Wintermute, Dr. Aurelia Henry Reinhardt; Messrs. Albert Bender, Homer Curran, Fred Dohrmann, Jr., J. B. Farish, Robert C. Newell, Max L. Rosenberg.

CONSERVATORY ORCHESTRA

Ernest Bloch, the famous composer, whose works are frequently performed by the San Francisco Symphony Orchestra, has started a small string orchestra under his direction at the San Francisco Conservatory of Music. The players are students of the Conservatory and for the most part pupils of Robert Pollak, Viennese violinist, who heads the violin department.

The orchestra has been an ambition of Bloch's since he came to San Francisco two years ago and he plans to increase its size as rapidly as possible. Music, for the present, will consist of such works as the concerti grossi of Handel, the orchestral compositions of Bach, Grieg, Tschaiakowsky, as well as some of the old music of Corelli, Couperin, etc.

Public performances of ensemble music will be given by the orchestra later in the season. The musicians of the orchestra are as follows: Violins, Robert Pollak, Abraham Weiss, Albert White, Aram Derzakarian, Evelyn Stewart, Trueman Hutton and Sol Dudman; violas, Margaret Brall and O. Seidle; cellos, Sterling Hunkins, Paul Elder, Doretha Ulsh and Aurora Cravero; double bass, S. T. Woody.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. LIII No. 3

SAN FRANCISCO, NOVEMBER 5-19, 1927

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EDITORIAL DISCUSSION



GRAND OPERA IN SAN FRANCISCO

The San Francisco Opera Association held its annual founders' meeting in the Borgia room of the St. Francis Hotel on Tuesday afternoon, November 15th. There are 2540 founders, and as is usual on such occasions, only 1 per cent of these took trouble enough to attend this meeting. There would be no cause for complaint regarding the failure of members of important musical associations to attend annual or committee meetings were it not for the fact that the absentees from such meetings are usually the association's most severe critics. We do not believe that anyone has occasion to find fault with the conduct of any organization of which he or she is a member unless they participate in its official functions.

Every one of the 2540 members or founders of the San Francisco Opera Association would have listened to the various reports with considerable pride and gratification. President R. I. Bentley's address was interesting and full of valuable information. Furthermore, Mr. Bentley proved himself the right man for the place, for he stated simple facts, refrained from provincialism by avoiding undue exaggeration or optimism, and was not afraid to speak of the unpleasant as well as the pleasant phases of operatic enterprises. Our readers no doubt have read that this year's season caused a deficit of \$15,000. But this statement needs a little explanation.

San Francisco is very fortunate indeed to have at the head of its opera association common-sense business men who manage the organization according to strict business principles. Thus it happens that when from \$35,000 to \$40,000 are spent on scenery, only a small fraction of this amount is allowed for assets and none at all as representing any cash on hand. Therefore, notwithstanding the fact that a large amount of money has been spent on scenery, which after all can be used again at some future time, every cent of this money is counted as expense. And when it is further known that to change the Exposition Auditorium into an opera house costs every year from \$15,000 to \$20,000, which will not be necessary after we have our anxiously awaited opera house, it seems to us that our opera association is not only managed in an excellent and efficient manner, but that the opera season is, as a matter of fact, self-sustaining and the deficit is only a matter of bookkeeping. In reality, we believe the value of the scenery offsets the deficit.

We cannot urge those in charge of the war memorial too seriously to no longer delay construction of the new opera house. The musical public of San Francisco has been very patient and good-natured regarding these delays. No one, of course, blames the officers of the war memorial with being responsible for these delays. They were the result of unforeseen circumstances that could not be avoided. But unless the writer is seriously mistaken, he does not believe that the San Francisco Opera Association will be able to retain the wonderful patronage it now enjoys longer than one more season. If the opera house is not ready by 1929 we feel sure that opera attendance at the San Francisco season will receive a severe setback.

We also feel that it is absolutely necessary to improve the personnel of the artist cast for next season. Our readers know our high opinion of Gaetano Merola. He has done wonders under the circumstances. Indeed, he has accomplished many times more than we believed possible.

The envious attitude of certain operatic organizations in the East and the extravagant demands of stellar attractions make life a burden for an impresario who is forced to give short operatic seasons of metropolitan calibre in the Far West. The attitude of those in charge of the Los Angeles Opera Association, as reported to the writer in correspondence from a number of friends, is also not conducive to operatic co-operation in the Far West. Neither San Francisco, nor Los Angeles, nor Portland, or Seattle will ever be able to support grand opera seasons of a metropolitan character for any length of time unless the entire Pacific Coast works together, hand in hand, and thus secures for great artists a long enough period of engagements to enable them to come here at reasonable fees. Any attempt to be selfish or provincial in this respect results in everyone suffering from such uncalled-for attitude.

But nevertheless, in spite of the almost unsurmountable obstacles that beset an impresario in obtaining the services of big artists, the personnel of the opera company for next season must receive a decided betterment. That the season just past, notwithstanding the remarkable performances of operas new to the present generation of operagoers, was so well patronized as has been the case, is proof positive that Gaetano Merola and the San Francisco Opera Association have the goodwill and confidence of music lovers in a radius of from two to three hundred miles from San Francisco. Such a confidence is not easy to obtain. It can only be obtained by actual accomplishment. But it may be lost very easily. If this ever should be the case it would be a musical calamity for this great city.

We thoroughly agree with Vice-President Horace Clifton that there should be 10,000 founders instead of 2450, and these founders need not be confined to San Francisco by any means. It is not too much to say that 20,000 people (different persons) attend these grand opera seasons, most of whom buy the higher priced seats. It is also not too much to expect that at least half of these ought to be willing to become founders at \$50, for the fact that each time they buy a \$5 or \$4 seat they save from \$2.50 to \$3. In one season they save more than the founder's fee. We say they save this amount because in the East, or when either the Chicago or Metropolitan Opera companies come here, they must pay \$8.25 and \$6.60 for the same seats they get in San Francisco for \$5 and \$4. Here again we come to the conclusion that although on the books the San Francisco Opera Association may have lost \$15,000 (of which \$5000 is left over from last year, by the way) the musical public saved about \$60,000. This figure is arrived at by estimating that 40,000 tickets were sold at an average saving of \$1.50, which we think is very conservative.

Therefore we again emphasize the fact that the San Francisco Opera Association is deserving of the wholehearted support of the community. It is giving the very finest operatic productions obtainable at prices considerably less than is charged anywhere else under easier conditions. No one realizes more how important it is to have a symphony orchestra at hand supported by an organization that pays an annual deficit of more than \$100,000 toward its maintenance, thus saving the opera association many thousands of dollars and besides giving it a well-trained body of musicians. It is well that those interested in symphony and opera in the way of contributing financial support are mostly the same people. The public ought to recognize this fact by helping to make both organizations self-sustaining.

Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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PUBLISHING AMERICAN MUSIC

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Composer

The Pacific Coast Musical Review is in receipt of an announcement from the Society for the Publication of American Music which will interest many of its readers, so we take pleasure in publishing the same in full:

It is the purpose of this society first to assist the American composer in getting his compositions—especially of chamber music—expeditiously printed. To the music publisher they are not attractive from a commercial point of view. Next, it is to make a broad and effective distribution of the compositions among the musical public. The method of distribution to the members, affords an assurance that the published composition will be made known and played throughout the country.

Their selection is based on merit only. A committee of musicians of the highest standards and established reputation will select the works to be printed. The works published are only those which have been voted by the committee as preferable to other works submitted and as having a sufficient art value to deserve preservation in printed form. Not fewer than two chamber music compositions are brought out each year.

For chamber music subscriptions, the following two classes are made: (a) Life members, paying \$100; (b) annual members, paying \$5 each year. Subscriptions to the orchestral publications will be in accordance with the schedule of fees printed at the end of this article.

All members receive one copy of each composition published during the year covered by the fee. It is not the object of this society to produce any stimulation to composition; nor is it the object of this society to make access to the public easy for the American composer of music that is barren of inspiration and wanting in artistic ideals. We extend to you a cordial invitation to become a member. In spreading the knowledge and appreciation of American music the society rivals in importance the most systematic efforts at performance. It has published since the date of its foundation in 1919 the following chamber music works:

1919-1920—Daniel Gregory Mason—sonata for clarinet and piano; Alois Reiser—quartet

for strings; 1920-1921—Henry Holden Huss—quartet for strings; Leo Sowerby—quartet for strings—serenade; 1921-1922—David Stanley Smith—quartet for strings; Tadeuz Jarecki (nat'd)—quartet for strings; 1922-1923—Wm. Clifford Heilman—piano trio; Ch. M. Loeffler (nat'd)—memorial quartet; Daniel Gregory Mason—three pieces for quartet, flute and harp; 1923-1924—David Stanley Smith—sonata for piano and violin; Albert Stoessel—sonata for two violins and piano; 1924-1925—Frederic Ayres—piano trio; Aurelio Giorni (nat'd)—sonata for piano and violoncello (alternate part for viola); Carlos Salzedo (nat'd)—sonata for harp and piano (in one movement); 1925-1926—David Stanley Smith—sonata for piano and oboe; Frederick Jacobi—quartet for strings; 1926-1927—Arthur Shepherd—triptych for soprano and string quartet (a redaction of the quartet parts for the piano with the voice is also provided; Edward Burlingame Hill—sonata for piano and clarinet (a violin part in substitution for the clarinet is also provided).

The society, following a notice issued in March, 1926, will publish orchestral scores and parts by American composers in addition to the usual publication of chamber music also by American composers and mentioned in detail above. The selection for the orchestral works, to be issued this season, 1926-1927, has been made by the Music Committee. It is as follows: Northland Suite (Leo Sowerby); Lux Aeterna Op. 24 (Howard Hanson). The selection for the second year will be a symphonic work together with a smaller work as a second number. The fees are as follows: For libraries and universities—scores only, per year, \$10; for members—chamber music only, per year, \$5; for members—chamber music and orchestral scores, per year, \$15; for orchestras—scores and parts, per year, \$75.

YEHUDI MENUHIN IN NEW YORK

At the concert of the New York Symphony Orchestra in Mecca Auditorium, November 20, Paul Kochanski will again appear as assisting artist. Fritz Busch will present the following program: Four Tone Poems (Max Reger); Concerto in D minor for violin with orchestra (Wieniawski), Mr. Kochanski; XVI Century Dances and Airs (Transcribed by Respighi), Balletto (Simone Molinaro), Galliard (Vincenzo Galilei), Villanelle (Unknown), Passo mezzo e mascherada (Unknown); Two Slavonic Dances (Dvorak).

Yehudi Menuhin, 11-year-old American boy violinist, will appear as soloist at the concerts Friday evening, November 25, in Carnegie Hall, and Sunday afternoon, November 27, in Mecca Auditorium. Menuhin is the youngest artist ever to appear with a major orchestra in New York City. He made his first European appearance in Paris in February, 1926. He was born in Jerusalem of Syrian parents. His first teacher was Louis Persinger, former concert master of the San Francisco Symphony Orchestra. In Paris he has studied under Enesco. At his appearance with the New York Symphony he will play Mozart's Concerto No. 7 for violin with orchestra.

The opening number of the Friday evening and Sunday afternoon programs will be a new work, Symphony in C minor by Adolf Busch, brother of Fritz Busch. This will be its world premiere. The complete program follows: Symphony in C minor (Adolf Busch); Concerto No. 7 for violin with orchestra (Mozart), Yehudi Menuhin; Symphonic piece from Redemption (Cesar Franck).

On Saturday morning, November 26, at Carnegie Hall, Walter Damrosch will hold one of his concerts for children. The program will be as follows: Overture Semiramide (Rossini); (a) Cradle Song, (b) Dance of the Mosquito (Liadow); Scherzo from Symphony No. 3 in A minor (Mendelssohn); Waltz—Tales from the Vienna Woods (Johann Strauss).

ULDERICO MARCELLI'S SUCCESS

Chicago Critic Compliments Former San Francisco Conductor on His Triumph in Introducing a Better Class of Music in Chicago Theatres

By HENRY FRANCIS PARKS

In the Chicago Daily News, October 31, 1927

For many years there has been a gradual change in the appreciation of music on the part of the public—a change which has been so gradual as to have escaped the attention of many who seldom recognize transitions. Overnight transformations are usually necessary to compel their attention. Perhaps this is not entirely a fault. It really takes quite a brain to recognize such evolutions. As an example, when jazz music first struck the movie theatre as the major basis of entertainment the innovation was startling. Perhaps the very suddenness of the thing made it all the more impressive. Again, when the theatres swung the musical pendulum to the left jazz extreme, the very extremity of the style of music presented grated irritably on the ears of the more refined tastes. That a musical renaissance has really taken place and that the appreciation of music in the theatres today is one of more substantial foundation and less biased and prejudiced than ever before has been demonstrated by the reception of the audiences to the offerings presented during the guest conductor appearances of Ulderico Marcelli, the noted Pacific Coast composer and conductor.

The offering of Jules Buffano and his various entertainers in the mode of vaudeville (call it by whatever other name you may) reached its highest point in appreciation when the very finely orchestrated arrangement of Kreisler's Caprice Viennois for symphonic jazz band was given. The tumultuous applause which greeted this lighter portion of the entertainment almost convinced one that audience appreciation was at a low ebb. Mr. Murtagh's organ specialty, though nicely done and in keeping with the spirit of Halloween, still failed to alter the impression a critic instinctively makes during his 20 minutes' audition.

But when Ulderico Marcelli, with an augmented orchestra, started the H. Leopold Spitalny orchestra production, Tannhauser, one was immediately forced to renounce hastily formed impressions. When an audience that gave Jules Buffano and Henry Murtagh the applause it did turns around and listens to the beautiful though complicated romanza from the second act, the march and chorus and the Pilgrims' Chorus, and in the bargain gives even a greater hand than any of the lighter offerings, it conclusively settles one point in the writer's mind—this musical taste and appreciation is a broader-minded situation than ever before known in the history of any theatre devoted to class entertainment and is a direct product of the very institution itself. Further, this is going to continue to be the leading factor in the upward trend of musical taste in general and lighten many of the duties and burdens of musical education for the more "highbrow" organizations. Of course, Marcelli had a lot to do with it, for he is the best conductor in a picture theatre in the city of Chicago, which is saying a lot, but in San Francisco and Los Angeles he held the identical reputation before coming here.

Estelle Carpenter, director of music of the San Francisco public schools, occasionally entertains at dinner distinguished artists who visit San Francisco. During the recent opera season, Miss Carpenter had as guest of honor Mario Chamlee, the excellent Metropolitan Opera House tenor, who entertained the guests with his experiences in flying across the continent. At the last convention of the National Educational Association, Miss Carpenter was honored with the chairmanship of one of the important committees of music.

ELIZABETH SIMPSON SERIES

The November at home of Miss Elizabeth Simpson's fall series was held the afternoon of Saturday, November 5, at Miss Simpson's studio, 2833 Webster street, Berkeley. The program was divided into two parts: from 2:30 until 4:00 o'clock, the general class played; from 4:30 to 5:30 the second program was given by the following members of the advanced and coaching classes, who are soon to be heard in public: Grace Jurgens Ball, Elwin Calberg, Pirooska Pinter, Helena Munn Redewill, Mary Robin Steiner.

During October, the following public appearances were made by members of Miss Simpson's class: San Francisco Musical Club, Pacific Musical Society (Junior), recital at Cora L. Williams Institute; Etude Club, College Women's Club, Oakland Club, Santa Rosa Golf Club, Alameda High School, Oakland High School.

The program was as follows: Sonata II (Chopin), Elwin Calberg; Prelude and Fugue, C minor (Bach), Pirooska Pinter; Au Couvent (Borodin), Pan (Godard), Helen LeConte; Adagio from Sonata, C sharp minor (Beethoven), Valse, D flat (Chopin), Valona Pulcifer; Waltz, A flat (Brahms), Waltz, A flat (Chopin), Marjorie Terwilliger; Album Leaf (Beethoven), Mary Ruth Swift; Album Leaf (Grieg), Veronica Smith; On Wings of Song (Mendelssohn-Liszt), Doris Osborne; Chaconne (Bach-Busoni), Elwin Calberg; Prelude (Chopin), Shadow Dance (MacDowell), Teresa MacDonald; Consolation, D flat (Liszt), Lorraine Ewing; In the Boat (Zuckwer), Polonaise, C minor (Chopin), Mildred Turner; The Lark (Glinka-Balakireff), Papillons (Rosenthal), Margaret Fish.

Valses Poeticos (Granados), Elwin Calberg; Tango (Albeniz), Caprice Espagnole (Moszkowski), Mary Robin Steiner; Waltz (Chopin), Nocturne (Field), Rondo (Weber), Pirooska Pinter; Cadiz, Seguidilla, Leyenda (Albeniz), Helena Munn Redewill; Clair de Lune (Debussy), Pavane (Ravel), Grace Jurgens Ball; Lotus Land (Cyril Scott), Polonaise (Chopin), Joy of Autumn (MacDowell), George Kelly; Prelude, B minor (Rachmaninoff), Ondine (Ravel), Triana (Albeniz), Naila Waltz (Delibes-Dohnanyi), Elwin Calberg.

CHOIR'S GUEST PROGRAMS

In keeping with the policy of placing its facilities as far as possible at the disposal of the community at large, the First Baptist Church of Los Angeles, Rev. James A. Francis, pastor, inaugurated a series of "Guest" programs by some of the finest choirs in Los Angeles. The first of this series of programs was given Tuesday evening, October 18, by the splendid Boys' Choir of the Wilshire Presbyterian Church, William Ripley Door, organist and choirmaster.

This will be followed on consecutive Tuesday evenings with programs by the following choirs: Pomona College Choir, Ralph Lyman, director; St. Paul's Cathedral, Dudley Warner Fitch, organist and director; St. John's Episcopal Church, Dr. Roland Diggle, organist and choir director; Bible Institute, J. B. Trowbridge, director; First Methodist Church, Frederick Vance Evans, director; First A. M. E. Church, Elmer Bartlett, organist and director, and Thursday evening, December 8, choir of the First Congregational Church, John Smallman, director.

"This series of programs is planned to promote interdenominational fellowship between churches of different denominations through the medium of music," according to Alexander Stewart, director of the choir of the First Baptist Church. "It will also afford an opportunity for members of the various choirs to hear each other's work, a privilege seldom enjoyed because of their own Sunday duties." These programs will be open to the public without admission charge of any kind.

YEATMAN GRIFFITH SUCCESS

Yeatman Griffith, Eminent Vocal Pedagogue, Closed Record Summer Season, Vocal Master Classes, Pacific Coast, October 1 —Taught 227 Singers and Students and Teachers in This Summer's Work—Included Two Weeks' Master Course in Beaumont, Texas

Yeatman Griffith reopened his New York studios October 5; having closed one of the most successful summer seasons in his career. This maestro taught 227 prominent singers, teachers and their students from all parts of the United States in this summer's work, it being Yeatman Griffith's fifth consecutive summer season.

Pacific Coast, Los Angeles, Calif., June 27 to July 27; Portland, Ore., August 3 to September 1, and including a two weeks' course in Beaumont, Texas, from September 19 to October 1. Yeatman Griffith was petitioned to return to all three cities next summer.

The first summer season Beaumont Master Class was held at Hotel Beaumont and drew teachers and singers from many cities in Texas, Louisiana and Oklahoma. The schedule was solidly booked, and so numerous were the requests for extra private lessons that Mrs. Yeatman Griffith, who is her husband's associate teacher in the New York studios, taught also in order to meet the demands. Yeatman Griffith was petitioned by the entire Master Class to return next summer and was presented with a beautiful gift, the presentation speech being made by Mrs. Neva Chinski, prominent singer and teacher of Beaumont, at whose request and arrangement this master was taken to Beaumont.

The active members of the Beaumont Master Class were: Mrs. C. H. Ainsworth, Beaumont, Texas; Miss Lela Banks, Beaumont, Texas; Miss Bettina Burnaby, Beaumont, Texas; Mrs. Margaret Bettis, Beaumont, Texas; Mrs. E. Brown, Orange, Texas; Mrs. J. E. Biggins, Port Arthur, Texas; Mrs. Neva Chinski, Beaumont, Texas; Miss W. Cline, Lake Charles, La.; Mrs. D. Carter, Lake Charles, La.; Mrs. E. Cockrell, Beaumont, Texas; Mrs. F. P. Dodge, Port Arthur, Texas; Mrs. R. L. Drake, Port Arthur, Texas; Mrs. Mary Stuart Edwards, San Antonio, Texas; James Fumuso, Beaumont, Texas; Mrs. Harvey Gilbert, Beaumont, Texas; David Hearn, Beaumont, Texas; Miss Margaret Hielshire, Beaumont, Texas; Mrs. Lucy F. Hazer, Mercedes, Texas; Mrs. Clifford Hall, Port Arthur, Texas; J. W. Horton, Jr., DeRidder, La.; Bart Jones, Lake Charles, La.; Mrs. J. L. Kershner, Beaumont, Texas; Mrs. Ione Townes Locke, Beaumont, Texas; Mrs. Ray Lighthall, Beaumont, Texas; Mrs. D. H. Largent, Beaumont, Texas; Mrs. T. H. Lawrence, Tyler, Texas; Mrs. A. R. LeCompte, DeRidder, La.; Mrs. E. H. McGuire, Port Arthur, Texas; Mrs. M. J. Painton, Port Arthur, Texas; Mr. and Mrs. Joe Parks, Port Arthur, Texas; John Phelan, Beaumont, Texas; Anthony Phelan, Beaumont, Texas; Glen Russ, Beaumont, Texas; Miss Loraine Rutt, Beaumont, Texas; Miss Eloise Rush, Beaumont, Texas; Mrs. J. T. Shelby, Beaumont, Texas; Mrs. J. H. Sawyer, Beaumont, Texas; Mrs. J. W. Smith, Tyler, Texas; Mrs. E. H. Schmuck, San Antonio, Texas; Mrs. Ruth Shaffer, Tulsa, Okla.; Mrs. R. Theobaldt, Port Arthur, Texas; Mrs. A. E. Wenham, Beaumont, Texas.

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By My Fireside	Gitz Rice
Casey the Fiddler	Wood
Come Back in Dreams	Hamblen
Daddy's Sweetheart	Lehmann
Do You Believe in Fairies?	Charles
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Gray Days	Johnson
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He Met Her on the Stairs	Levey
Homing	Del Riego
Hurrah for the Rolling Sea	Finck
If Any Little Song of Mine	Del Riego
I Found You	Goodman
I Heard You Singing	Coates
I Know a Lovely Garden	d'Hardelet
Immortality	Lohr
In the Garden of Tomorrow	Deppen
Little Gray Home in the West	Lohr
Little Love, a Little Kiss	Sileu
Love's a Merchant	Carew
Ma Curly Headed Babby	Clutsam
Mammy's Precious Pickaninny	Goodman
Market	Carew
May Mornnig, A	Denza
Melands in the Wood	Goetz
Mother o' Mine	Tours
My Ship	Del Riego
O Dry Those Tears	Del Riego
Oh! For the Wings of a Swallow	Lohr
One Little Dream of Love	Gordon
Over the Waters Blue	Clarke
Piper of Love	Carew
Ragged Vagabond	Randolph
Rose in the Bud	Forster
Rose of My Heart	Lohr
Roses of Picardy	Wood
Sea Rapture	Coates
Slave Song	Del Riego
Smile Through Your Tears	Hamblen
Somewhere in This Summer Night	Carew
Song of Songs	Moya
Song of the Soul	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden	Del Riego
There's a Song in My Heart	Hamblen
Three for Jack	Squire
Thought of You	Lohr
Three Little Fairy Songs	Besly
Tick Tick Tock	Hamblen
Tiptoe	Carew
Wake Up	Phillips
Way to Your Heart	Lockhart
When Eventide Closes	Jonas
Where My Caravan Has Rested	Lohr
World Is Waiting for the Sunrise	Seitz
You In a Gondola	Clarke

NEW SONGS

Come Back in Dreams	Hamblen
Devotion	Wood
Hallowed Hour	Wood
A Little Prayer	Hamblen
Little Son	Axt
Needing You	Deppen
Over the Meadow	Carew
The Rose of Memory Lane	Gordon
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WIND INSTRUMENT ENSEMBLE

The first concert of the third series of the Wind Instrument Ensemble of San Francisco will be given in the Fairmont Hotel on Friday evening, December 9. C. Addimando, oboeist, is the director of the organization, and the rest of the personnel is as follows: Flute, Willard J. Flashman; clarinet, Louis J. Paquet; bassoon, Eugen B. La Haye; horn, Herman Trutner. Margo Hughes will be at the piano. As during preceding seasons, when this ensemble made such an excellent impression upon the music lovers of San Francisco, Miss Lulu J. Blumberg is again the manager, and judging from the representative list of patrons, the third series of concerts seems to arouse even more interest than the preceding two.

The program selected for the first of the season's three events will be as follows: Quintet, Op. 71 (L. van Beethoven), flute, oboe, clarinet, horn and bassoon; Trio, Op. 73 (Robert Kahn), oboe, horn and piano; Quintet—Tanz Suite, Op. 53 (Th. Blumer), Rigaudon, Sarabande, Menuet, Ungarischer Tanz, Valse Boston, One Step, flute, oboe, clarinet, horn and bassoon; Sextuor (T. Genin, Jeune), flute, oboe, clarinet, horn, bassoon and piano.

PACIFIC COAST OPERA CO.

The Pacific Coast Musical Review sees an announcement by the Pacific Coast Opera Company, of which Arturo Cassiglia is the conductor, that Bellini's grand opera Norma, which created such an excellent impression at the Greek Theatre last summer, will be presented at the Capitol Theatre in San Francisco on Tuesday evening, December 6. There will be a chorus of 50 select voices, an orchestra chosen from the membership of the San Francisco Symphony and a cast of prominent soloists including: Florence Ringo (Norma), Nona Campbell (Adalgisa), Maria Cecchini (Clotilde), Ludovico Tomarchio (Pollione), Albert Gillette (Oroveso) and Meredith Parker (Flavio).

Those who have witnessed the Greek Theatre production of this work will testify to its excellence of interpretation, and Arturo Cassiglia, again being the conductor, assures the duplication of the previous artistic success. Aristide Neri will again be stage director. Those who enjoy witnessing a fine opera well presented and at the same time are eager to encourage resident artists will make no mistake to give their conviction expression by attending this performance in large numbers.

EMINENT PIANIST COMPOSER

Imre Weisshaus, pianist-composer from Budapest, who has just arrived in America, will appear at the Ida G. Scott Fortnightly Concert in the Community Theatre on Wednesday morning, November 30. Mr. Weisshaus' appearance has been arranged through the New Music Society of California, of which Henry Cowell is the director. Upon this occasion, Mr. Weisshaus will interpret only modern Hungarian compositions from Bela Bartok, Sultan Kodaly, Pal Kadosa and his own. This will be the first time that Mr. Weisshaus will play in San Francisco and his appearance here should arouse the interest of all musicians and piano students who are seeking enlightenment into the newer modern works. Before coming to San Francisco, Mr. Weisshaus gave recitals in Los Angeles, Hollywood, Carmel, Kansas City and Oakland. Immediately after leaving San Francisco, Berkeley, Los Angeles, Carmel, Portland and Seattle will have the opportunity of hearing this rare musician and artist. On December 9, Mr. Weisshaus will give his first New York recital, which is to be followed by a tour of the Eastern music centers. At the end of February, Mr. Weisshaus will return to Europe, giving a concert in London and then touring the other European countries.

LAZELLE PUPILS ACTIVE

Pupils of Rena Lazelle are in great demand for local clubs and churches, as is evidenced by the following list of recent professional engagements for her pupils.

Andrew Robertson, basso, has filled numerous engagements in the past two months, including concerts for the Builders' Club, the Allied Arts Club, the Open Forum Club of San Francisco, the Rotary Club in Ukiah, St. Andrew's Society, Richmond, and the Elks' Club of Alameda. He has sung three times for the Sunday twilight hour of KFRC and sang the holiday services at Temple Emanu-El. He has a number of engagements booked for November, including an appearance in the Civic Auditorium on November 13.

Miss Elizabeth Beasom, soprano, in the past month has sung for the Caledonian Club, the display men's banquet at the Whitcomb hotel and the Twenty-One Club at the Palace hotel and at the bazaar in the ballroom of the Women's building. She also sang at the Hotel Del Monte and for the variety hour of KPO, receiving over 40 telegrams and letters, many from Eastern points and one from Honolulu. She gave a costume recital in Merrill Hall in the Women's building on October 20 and repeated it in the Y. M. C. A. Auditorium on October 25. She has a large number of engagements for the immediate future.

Miss Constance Reed, contralto, has sung several times with the National Broadcasting Company and substituted as contralto soloist at the Tenth Avenue Baptist Church, Oakland, on October 2. She sings regularly in the choir of Calvary Presbyterian Church.

James De Prau sang at the bazaar in the Women's building and Miss Georgette Schiller and Miss Edith Trickler sang the holiday services at Temple Beth Israel and are to sing in the Civic Auditorium on November 14. Miss Janice Edger sang the leading role in the operetta given at the Girls' High School on October 28. Mrs. Charity Mello, a former pupil of Miss Lazelle who is now living in Ventura, where she is doing important church and concert work, was in the city recently and came to the studio for special coaching.

Miss Lazelle has recently organized a glee club at the Y. W. C. A., which Mrs. John Foster will direct under her supervision. Mrs. Foster is director of the choir at the Lincoln Park Presbyterian Church and sang the holiday services at Temple Emanu-El.

MENUHIN CONCERT

Manager Selby C. Oppenheimer, to whom has been entrusted arrangements for the triumphant recital to be given here by the now world-famous young violinist, Yehudi Menuhin, on his home-coming, at the Columbia Theatre, Sunday afternoon, January 22, announces he is prepared now to receive mail orders for this event. From appearances the capacity of the Columbia will in no way accommodate all who will want to be present to welcome the 10-year-old genius, and orders received now will be filled strictly in the order of their receipt and as near location designated as will be possible. Yehudi plays with the New York Symphony Orchestra, Fritz Dusch, conducting, at its regular subscription pair of concerts in Carnegie Hall, November 25 and 27, and will, in addition, give a recital in the same hall on December 12, before returning to San Francisco. These appearances also are under the Oppenheimer management.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

ELFRIEDA STEINDORFF SUCCESS

Elfrieda Steindorff gave one of her delightful costume recitals for the To Kalon Club in the Women's Building of this city early in September, and the following letter from the president of the club speaks for itself:

My Dear Miss Steindorff:

I want to tell you how very much the members of To Kalon enjoyed the program put on last Tuesday, September 6. It was most delightful. You have a very beautiful voice, a most pleasing personality and your costumes were charming. You made a deep impression on the members. So many came to tell me how much they enjoyed it. Mrs. Swift also came in for much praise. Her music was beautifully rendered and showed much skill and study. We thank you for a very beautiful program, which will remain long in our memory.

Most sincerely,

(Signed) MARY PEARCE MILLS,

September 12, 1927

President.

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ... CONDUCTOR

THIRD POPULAR CONCERT

CURRAN THEATRE

Sunday, November 27, 2:45 P. M.

SOLOIST:

LEONID BOLOTINE, Violinist

PROGRAMME

Symphony No. 4.....Tschaiowsky
Suite, "Le Roi l'a Dit".....Delibes
(First time in San Francisco)
"L'Arlesienne" Suite, No. 2.....Bizet
Violin Concerto, G minor.....Bruch

LEONID BOLOTINE

FOURTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday, December 2, 3:00 P. M.

Sunday, December 4, 2:45 P. M.

SOLOIST:

BENNO MOISEWITSCH, Pianist

PROGRAMME

Symphony in C sharp minor..Ernest Bloch
Two Nocturnes.....Debussy
Clouds
Festivals
Concerto for Piano, No. 2..Rachmaninoff

BENNO MOISEWITSCH

MABEL PRIMA DONNA SOPRANO
Riegelman

COMMUNICATIONS ADDRESSED
CARE MUSICAL REVIEW WILL
BE FORWARDED



Silver Anniversary Edition

OF THE

Pacific Coast Musical Review

WILL BE PUBLISHED IN NOVEMBER



DELAYS in publication have been unavoidable. Many advertisers both from San Francisco and other California centers as well as from the East were unable to furnish us with copy inasmuch as they wished to announce plans which could not be broadcast until all negotiations with artists had been completed.

FURTHERMORE, the Pacific Coast Musical Review is not published for revenue only. The editor can only publish one Silver Anniversary Edition in a lifetime. He wants this edition to be representative of music in the territory which it has served faithfully during twenty-five years. To collect the material necessary to make it representative required time and labor—more time and labor than we expected to have to devote to it.


FINALLY we are publishing in this edition a definite plan to create opportunities for resident artists, which also required more time than we thought, to be announced in detail and convince the musical profession and public that, while we solicit patronage, we are willing to work for our patrons, besides just printing their advertisements, even though we occasionally seem to neglect this paper by looking out for the interests of the musical profession and public.

IN THE next issues of the Pacific Coast Musical Review will appear contents announcements of the anniversary edition and also a list of advertisers who have so far sent in their copy. If you wish to be represented among those who have really done something for music within the last twenty-five years, you can not do better than join the ranks of the distinguished professional musicians who honor this paper by their representation in its Silver Anniversary Edition.

ALFRED METZGER,

Editor Pacific Coast Musical Review.

WE ARE making preparations for an edition of TEN THOUSAND COPIES of this Silver Anniversary Edition. To insure this circulation we are mailing to all individuals, schools and musical organizations in general, who are represented in this record of twenty-five years of musical history in California, blanks to be filled out for the reservation of copies, which will be 25 cents each. We shall only print a limited edition for those expressing their intention of purchasing copies. The few copies that will be for sale will not last long. A. M.



CONCERT REVIEWS

By ALFRED METZGER

The Loring Club, Wallace A. Sabin, director, gave the first concert of its fifty-first season at Scottish Rite Auditorium on Tuesday evening, October 18. As has been the case during the 51 years of its existence, the Loring Club faced a crowded house on this occasion, which enjoyed itself thoroughly from the beginning to the end of the program. By referring to the period of its existence we do not mean, of course, to infer that all its members have been the same, but that the quality of the organization and its vocal material has always been recognized by the public.

Wallace A. Sabin again demonstrated that he is a careful and painstaking director who knows exactly how to present his singers at their best advantage. An unusually well chosen number of choruses for male voices with orchestral accompaniment comprised the program and pleased the auditors so exceedingly well that every one of them could have been repeated, so enthusiastic and spontaneous was the applause after each one. Many of the compositions were repeated when the insistence of the hearers would not permit Mr. Sabin to begin a new number.

The soloist on this occasion was the Pasmore Trio, consisting of Mary Pasmore, violin; Dorothy Pasmore, cello, and Suzanne Pasmore, piano. This excellent organization played two groups of ensemble works, including one of Brahms' Hungarian dances, and aroused the audience to long and heartfelt displays of pleasure after each number. It was a well-merited and genuine artistic triumph.

The California Music League, of which Dr. Modeste Alloo is director, gave its first concert of the 1927-1928 season at Harmon Gymnasium of the University of California, on Tuesday evening, October 25. A large audience was in attendance and applauded with enthusiasm the remarkable ensemble work of the orchestra, which was the result of excellent rehearsing under Dr. Alloo's fine leadership. The soloist of this first concert was Miss Carrie Jones, an excellent pianist, who has scored a series of successes at several important functions. The Berkeley Daily Gazette had the following to say of the event in its issue of Wednesday, October 26:

"Before a large and enthusiastic audience, the California Music League Symphony Orchestra opened its fifth concert season last night in Harmon Gymnasium with Dr. Modeste Alloo conducting. Carrie Jones, guest soloist for the evening, delighted her hearers when she played the Cesar Franck Symphonic Variations for piano and orchestra.

"Preceding the Franck symphony, Dr. Alloo conducted the Schumann Third Symphony in E flat, which was characterized by poetic charm and varied contrapuntal invention. The abundant contrasts of the symphony from the slow religious movement in the beginning to the gay and rhythmic finale were admirably brought out under Dr. Alloo's direction.

"As a suitable close to the program was the romantic Weber overture from Oberon. Gay, fantastic, exquisite in its tone pictures, it left the applauding audience in high spirits. More than 200 children of the Berkeley public schools were guests of the orchestra. These children will be heard in the second concert of the league this winter. They will present *Into the World*, by Benoit."

Mme. M. Tromboni, after a long vacation, has resumed her teaching in her studio on the ninth floor of the Brotherhood Bank Building, 26 O'Farrell street. Mme. Tromboni is a prominent member of the San Francisco Music Teachers' Association and has brought out many a fine young singer during her many years of useful educational activity in this city.

GREAT BARITONE AS TEACHER

Max Panteleieff, the distinguished Russian baritone, formerly of the Russian Grand Opera Company, who has sung with great success throughout Eastern Europe, China, Japan, Mexico and the United States, has opened a studio for this season at 2209 Van Ness avenue where, in addition to his vocal teaching, he will conduct special "Opera Classes," which will include complete training in operatic repertoire, stage makeup, the art of acting, languages and all that pertains to the art of a singer in opera.

Mr. Panteleieff is a graduate of the Imperial Conservatory of Petrograd, where he studied under the famous teachers Kedroff and Glazounow, the composer, who at that time was director of the conservatory. The gifted baritone has a repertoire of twenty-seven operas, including Boris Godounow, Faust, Aida, Carmen, his favorite and most famous role being Boris Godounow in Moussorgsky's opera by that name in which he created a sensation in this city several years ago.

Mr. Panteleieff has sung 120 performances of this opera and he has been acclaimed by the press as follows:

The Daily Post Dispatch, St. Louis: Max Panteleieff revealed an admirable voice, and style still more admirable, recalling that of Chaliapin.

The Democrat, Mexico City: Max Panteleieff has particularly impressed us by the exclusive qualities of his magnificent voice and by the sincere expression of his great dramatic talent. In fact, Max Panteleieff sings Boris in a faultless and great artistic manner.

The Standard: M. Panteleieff in the leading roles of both operas—those of Boris and Demon—was magnificent alike in voice and in acting. He achieved artistic triumphs.

Milwaukee Sentinel: Panteleieff, the splendid baritone, in the title role of Demon interpreted the music with a finish and ease that indicated his complete knowledge both of the art of singing and acting and his voice is superb.

Daily News: Max Panteleieff as Escamillo receives storm of applause after Torcador song.

Next season the artist plans to produce two operas in Carmel-by-the-Sea, namely, Bizet's Carmen and Gounod's Faust, in which he will give his artist pupils an opportunity to appear before the public.

MINETTI ORCHESTRA CONCERT

The first concert by Guilio Minetti's Orchestra was given in the Scottish Rite Auditorium Friday evening, November 18, to an audience which enthusiastically emphasized its approval of the several excellent performances. A hearty reception was accorded Mr. Minetti as he took his place at the conductor's desk to begin his program, which consisted of Fingal's Cave Overture (Mendelssohn), Symphony A Major (Mendelssohn), Bolzoni's The Hen and the Merry Wives Overture (Nicolai). The work of Mr. Minetti's body of players proved throughout the entire evening that he possesses genuine authority and a flair for discipline. The program was one well suited to Minetti's talent and he gave interpretations of arresting sympathy and stimulating vividness.

Mr. Minetti and the orchestra obtained particularly fine results with the symphony, to which the conductor imparted fire, passion and force. The Merry Wives of Windsor Overture was played with great gusto. It revealed the splendid resources of the orchestra and the imaginative glory of the conductor. Owing to the sudden indisposition of Mrs. Anna Young, soprano, who was scheduled to sing a group of Italian folk songs arranged by Sinigaglia, her place on the program was taken by Miss Gladys Geary. The young soprano possesses a

voice of charming texture and she sings with an unusual amount of musical discrimination. She was warmly applauded and enjoyed a well deserved success. The accompaniments provided by Margo Hughes were of artistic finesse and sympathy. The sensuous beauty of her tone and the exceptional grace and eloquence with which she phrases are qualities which immediately cause her to stand out among accompanists.

ISA KREMER AT ORPHEUM

Miss Isa Kremer, the celebrated concert artist and international balladist, is making her local debut in vaudeville at the Orpheum Theatre for the week starting Saturday matinee, November 26th. Miss Kremer comes to the vaudeville stage after scoring triumphs throughout the concert field and has been acclaimed by both the press and public alike as the world's greatest singer of folk songs. For her local engagement Miss Kremer has a delightful program arranged which will include folk songs from many lands. Leon Rosenbloom will accompany Miss Kremer at the piano.

Toto, the world's greatest clown, who has amused millions of people both in the circus and in vaudeville, will be another of the extraordinary attractions on the new bill. Toto is bringing his own company to present his *Revue a la Minute*.

Ethel Davis, one of the late features of the Greenwich Village Follies, is also making her first appearance in Western vaudeville and will have a program of refreshing song chatter.

Mayris Chaney, a native of San Francisco, who has scored very heavily throughout the country, and her partner, Edward Fox, Delightful Dance Delineators, will be assisted by Al Norman and Earl Paul in a dance offering. Other big features on this bill will be Pat Henning and his company in *Ver-satility*; Ward and Van, the De Michelo Brothers in *Off Key*; Marie White and The Blue Slickers in a dance and musical offering, and the team of Beehee and Bubyiatt, *Athletes Who Are Different*.

SPECIAL ANNOUNCEMENT

CITY OF SAN FRANCISCO
PRESENTS

Handel's Oratorio Masterpiece

"THE MESSIAH"

Thursday, December 8, 1927

8:20 P. M.

EXPOSITION AUDITORIUM

SAN FRANCISCO SYMPHONY
ORCHESTRA

AND

MUNICIPAL CHORUS

NINA MORGANA, *Soprano*
ERNEST DAVIS, *Tenor*
MYRA MORTIMER, *Contralto*
HERBERT GOULD, *Baritone*
ALFRED HERTZ, *Conductor*

Tickets 50c, \$1.00 and \$1.50. On Sale
at Sherman, Clay & Co.

Auspices Auditorium Committee of the Board of Supervisors—FRANK R. HAVENNER, Chairman; MILTON MARKS, WARREN SHANNON, THOMAS F. BOYLE in Charge of Ticket Sale and Accounts.

WESTERN MUSIC TRADES CONVENTION

ARTICLE V

HIGH SCHOOL BAND CONTESTS

By R. J. DELANO *

Manager Retail Band Instrument Department, Sherman,
Clay & Co., San Francisco, Calif.

Our greatest problem, during these piping times of instalment buying, is to direct the interest and desire of the public to things musical. We want the people of the United States to be a musical people, not only a nation of listeners, but a nation of music makers. We have never known in this country an era of prosperity such as we have had and are having, and if sales of musical instruments slacken, it is because we have let the purveyors of other commodities get ahead of us in monopolizing the interest of the people.

We have competition from within and without. The competition within the trade is healthy and constructive if we make it a contest of who best can work and best agree. It is the competition from without that we have to combat if the musical instrument trade is to go ahead. We must make the whole subject of music so important and desirable in every man's eyes that he will buy the musical instrument before the mechanical refrigerator, the patent washing machine, the coonskin coat, or the Oriental rug. And we of us who have had our lives enriched by music know that while these other things are, perhaps, desirable, music brings more happiness and contentment than any other element.

Music is not a luxury. It is life's fourth essential. That it is essential needs no proof. The savage recognizes it. His first essential is food and the means of procuring it; his second, shelter against the elements and against his enemies; fire and clothing come next, and then what does he do? He builds himself a drum. He makes a reed pipe. There is our job, gentlemen. To put music where it belongs, the fourth part of a well-balanced life.

To do this we shall have to concentrate on the rising generation. Here is the fertile field, and the work has been well started. I do not speak of music in the public schools as something to be inaugurated. There is, today, a great awakening of interest in school bands and orchestras. The movement is well on the way, but the field has hardly been scratched. In a survey of Northern California towns that I made after the State contest, I found that between 50 and 60 high schools of 100 and more enrollment were doing fine work with special instructors for band and orchestra—an apparently remarkable state of affairs. But there are between 100 and 200 schools that could have bands and orchestras that are doing little or nothing about it. So you see even in a well-developed State the field is broad. Right here I want to say that of the two organizations—the band and orchestra—the band appeals to the pupils more strongly; its opportunity for public appearance is greater; fine results can be secured in a much shorter time. A band can, with a capable instructor, start with absolutely green material, and play marches on the street in four months' time, and in a year can give a creditable concert.

I am not going into the value of band instruction as a part of the school curriculum. My friend Owen, who follows me, knows more about that than I do; but I do wish to testify as an ex-school teacher of nine years' experience that musical instruction in the public schools is next in importance after the English language, and this is coming to be recognized by leading educators. How shall we, then, arouse universal interest in bands? The answer seems obvious. By the contest. The automobile

industry was built on racing and still depends on stunts of a competitive nature. School and college athletics, which is building our boys and girls into a stalwart race, the like of which the world has not seen since ancient Greece, is founded on the contest. If we wish to arouse special interest in any activity—mural architecture, story writing, the eating of pie or the calling of hogs, we put on a contest. Life is a contest. Contesting, properly directed, is normal and healthy and full of benefits to all concerned; both the losers and the winners.

We dealers in San Francisco have a little association, formed when cutthroat competition was at its height—when we were all trying to see who could be the most liberal in the matter of "professional" discounts, and who could offer most for the second-hand instrument. This association has pretty well corrected these evils and has been valuable in that we have made the competition from within a friendly, constructive thing and we are learning the value of co-operation in putting up a united front against the competition from without. We discussed the idea of a State band contest, to be held under the official rules laid down by the National Music Supervisors Conference in collaboration with the National Bureau for the Advancement of Music. There had been some contesting in various districts, each district formulating its own rules and choosing its own test pieces, but there was no uniformity or coherence in the movement.

We found that California, being very large, could be divided, and both the northern and southern portions considered as fields for State contests, whose winners would be eligible to the National contest. No contest was held in the southern section of the State, but we hope there will be one next year. We decided to hold the contest in collaboration with the San Francisco Civic Association, as a feature of music week. Invitations were sent out and we received the following entries: In Class A, which is for schools of 100 or more: San Francisco Polytechnic, Oakland Technical, Berkeley, Piedmont, Burlingame, Woodland, Modesto, Sacramento. In Class B (high schools of less than 400 enrollment): Princeton, Sonora, San Rafael Military Academy, and Arcata. In Class D (high school bands of one year's standing): Lodi, Santa Rosa and San Mateo. In all a total of 15 bands in three classes.

The conditions for classes A and B were exactly the same, test pieces, etc., and the only distinction is the size of the school. First and second winners of classes A and B were eligible to represent California in the National contest in their respective classes. Modesto was the winner in Class A, with Burlingame as runner-up. Princeton won Class B with Arcata second. The contest was very close and interesting. In most cases the performance of the test pieces rivalled the average professional band. On the conclusion of this State band contest three bands elected to go to the National Band Contest, held in Council Bluffs, Iowa. These bands were Modesto, Burlingame, and Princeton. This was the first year that any California contestants had appeared in the National contest, and we proceeded to show them what California could do in the way of music.

Modesto went into the contest handicapped by the lack of six or seven instruments that the score called for. It practically outscored its rivals on the other marked points, and ended up in third place only two points away from the leader, which was Joliet,

Illinois. Burlingame also made a good record, getting well up on the list, but not arriving at the finals. The Princeton High School Band won the national championship in Class B, which are schools of less than 400 enrollment.

When they tell you that a certain school is too small to have a band I wish you would point out the record of Princeton, Calif. This school is located in a town of 200 people and has only a total of 3000 in the whole district. There are 103 pupils entered in the high school, 90 per cent of these students study instrumental music, and the school has a first band of 54 and a second band of 30, and in addition it maintains a fine orchestra.

No doubt, if you have been interested you already have the scores of the National contest, but for those who have overlooked it, I will give the main points of it. Twenty-three of the finest high school bands in the country contested, and they represented 15 different States. California and Illinois furnished three entrants each; Ohio, two; Colorado, two; Kansas, two; Minnesota, two; Iowa, two; Oklahoma, two, and one each from Michigan, Indiana, Texas, South Dakota and New York.

In Class A, Joliet, Ill., won with Council Bluffs, Iowa, 7/100 of 1 per cent behind them. Modesto came third, about two points below. Senn high school of Chicago took fourth place. Trophies were given to the first four of Class A. In Class B, Princeton, Calif., won with Vermilion, S. D., second. Third and fourth places were taken by Ida Grove, Iowa, and Cleveland, Oklahoma. Had Princeton elected to go into Class A she still would have beaten the best bands of four States.

Now what has all this accomplished for music and the music trades? While preparing for the State contest, many new instruments were bought by the entrants, but this is insignificant compared to the kick the whole thing has given to music. It is early to predict, as the school year is not started, but I have kept in somewhat close touch with the situation and I am safe in saying that there will be many bands formed in Northern California schools where there have been one heretofore.

There is a standard of instrumentation on which points are marked in State and National contests held under the National supervisors' rules. It is a wise regulation, holding the bands to the finest known instrumentation for concert bands, and preventing their degenerating into brass bands, saxophone bands or other non-authentic organizations. The standard is high and there is a premium put on complete adherence to it. School bands, though good, see where they can better themselves by the addition of the rarer instruments, and we will see an increase in the sale of alto and bass clarinets, oboes, bassoons, French horns, etc. All told, I believe that the musical instrument business to schools will increase at least 50 per cent during the ensuing year, to the benefit of all in the trade.

We shall see more district contests next spring and a bigger State contest. A North State Bandmasters' Association has been formed to attend to these contests and district the north half of the State, so the various contests will be run with more uniformity and without conflict. I wish to recommend to the gentlemen from the southern part of the State, and to those from our neighboring States that you form committees and go to work on contests held under the National rules next year. You will have to start the movement and finance it. Do not run the contest under the name of any trade organization. Get some civic organization or a college to sponsor it. Keep advertising religiously out of it. Do that later. It is easy to succeed, for the demand is right there. The National bureau furnishes the trophies free of charge. I take pleasure in showing you the trophy of the champion band of California, won by Modesto. I also am pleased to announce that you are to have the pleasure of hearing this band, through

(Continued on page 11, Col. 1)

*Address made before Western Music Trades Convention, San Francisco, July 14, 1927.

THE NATIONAL RADIO AUDITION

State Contest of the Northern California District Proved a Brilliant Success—15,000 Votes Being Cast by Radio Audience

It was our intention to include in this issue all news regarding the National Radio Audition as far as it concerned the Northern California District, but it was impossible to obtain the result of the District audition in time to make the story complete, so we will just publish herewith a report of the State audition, leaving the details of the campaign together with the enumeration of those contributing to its success until next week's issue.

Complete results of the State Radio Contest, in which Miss Emilia Da Prato of South San Francisco and Herbert Miller of San Jose were chosen to represent Northern California in the National Radio Audition of the Atwater Kent Foundation, were announced from State headquarters on November 11.

The contest was held at San Francisco on Monday night, November 7, and was broadcast over Station KPO. Sixteen communities in Northern California held local auditions and then sent their two best singers, one young man and one young woman, to participate in the State contest. There was an even 30 singers in the finals.

They were not announced by name, but drew numbers and were announced only by these numbers. The drawing was confidential and the singers themselves did not know what numbers they drew.

Over the radio came simply the announcement, "Miss No. 14 will sing 'Care Selve'," "Miss No. 10 will sing 'O Promise Me,'" and so on down the list of young men and women.

Listeners in were invited to vote for the ones they liked best. The unexpected avalanche of votes that followed simply overwhelmed the facilities of KPO and caused a delay of one day in the announcement of the winners. A maximum of 2000 votes was expected, but a grand total of close to 15,000 was registered when the tally was complete. This vote from the public counted 60 per cent toward the determination of the winners, and the vote of a special board of judges counted 40 per cent.

The heavy vote was so well distributed among the 30 contestants that the results were in doubt almost up to the very last tallies. National officials of the Audition paid enthusiastic tribute to the high calibre of the Northern California contestants and there was a general wish that all of them could have won. The Northern California Audition was pronounced one of the most successful State contests in the whole country.

Miss Margaret Yates, winner of the Merced local audition, and William Slakey, Chico winner, received the next highest number of votes to the State winners and were declared alternates. Miss Yates, the only contralto in the contest, is a teacher of music in the Los Banos High School. She was number 12 and sang "Longing For You." Slakey, a baritone, was number 27 and sang "Song of Songs."

Miss Emilia Da Prato, State winner, is a pretty 20-year-old brunette, native of Italy, and lives with her parents in South San Francisco, in San Mateo County. She is a soprano and sang "Ernani" by Verdi. Herbert Miller, a basso, lives in San Jose and has been working as a waiter in a restaurant to pay for his singing lessons. He is 23 years old and sang, as number 23 in the contest, "Bells of the Sea."

The complete list of contestants, giving the numbers they drew and by which they were announced, together with the songs they sang, follows:

1. Frances Rea, Ukiah, "Sing On"; 2. Nadine Honeywell, San Jose, "Song of the Province"; 3. Margaret N. Payton, Marys-

ville, "When Honey Sings an Old Time Song"; 4. Helene Mosher, Oakland-Berkeley, "Tis The Last Rose of Summer"; 5. Emilia Da Prato, San Francisco, "Ernani"; 6. Alice Hatch, Stockton, "Evening and Morning"; 7. Lucille Hollinger, Salinas, "At Dawning"; 8. Margaret Simpson, Fresno, "Orpheus and His Lute"; 9. Mildred Ward, Paso Robles, "In The Time of Roses"; 10. Dorothy Bentzien, Eureka, "O Promise Me"; 11. Florence Bennallack, Grass Valley, "In The Garden of Your Heart"; 12. Margaret Yates, Merced, "Longing For You"; 13. Grace Fettes, Petaluma, "Gypsy Love Song"; 14. Jean Worthington, Sacramento, "Care Selve"; 15. Doris Colleen Kelley, Roseville, "Sunshine of Your Smile."

The young men were: 16. Eugene Hessel, Arcata, "Deep River"; 17. Merrill Walker, Roseville, "Sunrise and You"; 18. Arthur N. Russell, Oakland-Berkeley, "My Thoughts Are of You"; 19. Anthony T. Casci, Grass Valley, "Dreams of Love and You"; 20. Harold W. Ernst, Paso Robles, "Give a Man a Horse He Can Ride"; 21. Edward Washburn, Fresno, "Bells of the Sea"; 22. Clifton Adcock, Salinas, "When You Waltz With The One You Love"; 23. Herbert Miller, San Jose, "Bells of the Sea"; 24. Leo F. Foster, Stockton, "Until"; 25. Elmond Jacobson, Merced, "Open the Gates of the Temple"; 26. Eugene Fulton, San Francisco, "O Del Dolce Ardor"; 27. William Slakey, Chico, "Song of Songs"; 28. Arthur Doak, Ukiah, "In the Garden of Tomorrow"; 29. A. T. Benton, Redding, "Bye Bye Pretty Baby" and 30. A. J. Laurenzo, San Rafael, "Anchored."

EASTON KENT CONCERT

Easton Kent, the successful California concert tenor, gave a recital in the Community Theatre of the Women's Building on Tuesday evening, November 8. His popularity was accentuated by the fact that the cozy and decidedly charming playhouse was crowded with an enthusiastic audience who came to enjoy itself and certainly had no reason to regret its decision. The artist selected three groups of songs, including Italian, French, German and English songs, thereby revealing a versatility that only truly competent vocalists are able to present.

Mr. Kent possesses a pleasing tenor voice which he employs with excellent judgment, never straining it nor laying undue stress on dramatic phrases, but always keeping within the limitations of purely lyric expression. His intonation is excellent and his diction very concise and clear. He is a poetic interpreter and understands how to obtain the maximum of expression with the minimum of effort. He was entitled to the cordial reception which his audience was glad to give him.

Michel Penha was the assisting artist and he interpreted two groups of cello numbers with a musicianship and emotional expression that did not fail to earn him the genuine admiration of his audience. Mr. Penha plays with intellectual as well as musicianly skill and alternates delicacy with virility as the composition may require. Benjamin Moore played the accompaniments in complete sympathy with the soloist, adding his share to the artistic character of the event. The complete program was as follows:

O del mio amato ben (Donaudy). Madonna Renzuola (Donaudy). Serenata (Sinigaglia). Rudolphi's Narrative (La Boheme) (Puccini). Easton Kent; Le Chant du Cygne (Maurace). Intermezzo (Lalo). Michel Penha; L'Heure Silencieuse (Staub). L'Heure Exquise (Schlesinger). Ein Traum (Grieg). Allerseelen (Strauss). Easton Kent; Chants oubliés (Guerrero). Chanson villageoise (Popper). Ribornello (Sinding). Michael Penha; Let All My Life Be Music (Spross). Tomorrow (Keel). O Let Night Speak of Me (Chadwick). Love Went a-Riding (Bridge). Easton Kent. A.M.

SYMPHONY CONCERTS

By ALFRED METZGER

The Second Popular Concert of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, took place at the Curran Theatre on Sunday afternoon, November 13. The always beautiful third Leonora Overture by Beethoven opened the program and, as usual, was received with unqualified enthusiasm. It was followed by a work new to San Francisco, namely, Mozart's Eine Kleine Nachtmusik, which revealed the delightful characteristics of that master of composition, and Alfred Hertz succeeded to bring out the many dainty and graceful phrases. Saint-Saens' dramatic symphonic poem, Phaeton, closed the first part of the program most effectively. In the second part of the program Liszt's Mephisto Waltz received an excellent presentation and Alfvén's vivid Midsommarvaka again scored with the audience. The program concluded with Tchaikowsky's expressive Italian Caprice. The audience expressed its joy on various occasions during the rendition of the program.

The San Francisco Symphony Orchestra gave its third pair of symphony concerts at the Curran Theatre on Friday and Sunday afternoons, November 18 and 20. It is only necessary to say that Alfred Hertz directed a Wagner program and our readers may imagine for themselves what a splendid musical treat was in store for those who crowded the house at the first of the two concerts and who, as indicated by the advance sale, also packed the second concert to capacity.

The orchestra was in splendid form and Alfred Hertz was at his best. From the Tristan and Isolde Prelude, the opening number, to the Mastersinger Prelude, which closed the program, every moment was thoroughly enjoyed. It is impossible to describe adequately in detail the innumerable phases of musicianly delights that are experienced when listening to a Wagnerian program directed by Mr. Hertz. We can only say that we know of no conductor who is able to obtain so much from a composition of this master as Mr. Hertz is and who actually is able to attract constantly capacity audiences every time he announces a Wagner program.

The soloist was Edward Johnson, a tenor of many artistic qualifications, who possesses a beautiful voice, sings with energy and deep emotion, employs a diction of exceptional clearness and distinction and is an artist of the first rank. Whether or not he is a Wagnerian tenor of sufficient force and intellectuality to interpret the arias with thorough understanding of their import is a question we would not like to solve after this one hearing. That Edward Johnson, however, is one of the best concert and operatic tenors before the musical world today we do not question for a moment.

The complete program was as follows: Tristan and Isolde—Prelude; The Rhinegold, Entrance of the Gods into Walhalla; Lohengrin, Prelude; Lohengrin, Lohengrin's Narrative, Edward Johnson; Tannhauser, overture; Siegfried Idyl; The Mastersingers of Nuremberg; Now Begin; Prize Song, Edward Johnson; The Mastersingers of Nuremberg, Prelude.

REVIEWED IN NEXT ISSUE

The following events which took place prior to publication of this edition will be reviewed in our next issue: Bruce C. Butties' Lecture Recital before the Pro Musica; the sixtieth piano recital of the Mansfeldt Club; violin recital of Robert Pollak; the Musicians' Club dinner and the Pacific Musical Society luncheon.

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HIGH SCHOOL AND BAND CONCERT
(Continued from page 9)

the courtesy of our local association, at the banquet tonight.

As chairman of the committee that put on the North State contest, I shall be very glad to confer with any group interested in starting a contest for next year. Here is our opportunity. If we get behind this movement I can conceive of its rolling up until it engrosses the attention of the Nation, on a par with inter-scholastic and intercollegiate athletics. I see these school-trained musicians with lives enriched and refined, carrying the torch aloft until America, now first in material prosperity, shall be first also in things spiritual, shall lead the world in music.

Mary Alverta Morse, the well-known vocal pedagogue, after an absence of about a year in Europe, has resumed her teaching. She has opened a San Francisco studio in the Fairmont Hotel, where she is teaching on Monday and Thursday evenings and where she may be found on other days upon appointment. Miss Morse's residence studio is at 166 Santa Rosa avenue, Oakland. Miss Morse traveled in Europe during nine months, visiting many music centers and studying in Paris. Very interesting experiences of Miss Morse's during her investigation of musical affairs will appear in a future issue of this paper.

A WELL MERITED TRIBUTE

Following the concert of the San Francisco Mannerchor, of which Frederick Schiller is the director, Mme. Irene Howland-

Nicoll received the following enthusiastic tribute in the California Demokrat, a German language publication of this city: "The star of the evening was Mme. Irene Howland-Nicoll. She accomplished with her Schumann-Heink contralto that rare miracle which every great artist is able to attain—to create before the eyes of her audience the illusion of eternal youth and beauty. Her voice touches the heart, not only because of its beautiful tone quality, which necessarily fascinates but because of the soulful warmth with which she endowed Reger's delightful Kindes Gebet and Franz' Im Herbst. To have been able to engage so prominent a singer as soloist must be accredited to the good judgment of the festival committee.

ALLIED ARTS AUXILIARY

A program of modern music will be the feature of a program given by the Allied Arts Junior Auxiliary on Saturday, November 19, in the assembly room of the San Francisco Women's building at Sutter and Mason streets. The program will begin at 2:15 p. m. with announcements by Miss Edith Trickler, president.

A group of modern German songs of Richard Strauss will be sung by Miss Malvina Cohn; Harvey Peterson will play a Kreisler arrangement of Rimsky Korsakoff's Hymn to the Sun for violin and a modern English selection; Dohnanyi's Rhapsody in F sharp minor will be played by Miss Estelle Cain, pianist; Miss Helen Dalton will play the Submerged Cathedral by Debussy, and the balance of the program will include James De Prau, vocalist, and a reader.

Many varied and interesting meetings are



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being planned by the club. In December there will be a program featuring the younger auxiliary members of the Allied Arts Juniors. In the future a program will be given on the third Saturday of each month at the San Francisco Women's building. Miss Georgette Schiller has recently taken the position of secretary-treasurer for the club.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

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MUSICAL GOSSIP

Mrs. Rita Green Breeze of Los Angeles is evidently meeting with success by the application of a certain muscular massage treatment of the muscles acting in sympathy with the process of singing. Two of her pupils, one an Indian named Chief Yowlache, and another, Leslie Brigham, a basso, recently a member of the Los Angeles Opera Company, and also well known in Europe, have been meeting with unqualified success, according to press comment and public acclaim. Mrs. Breeze does not claim to be a singing teacher, but has been successful in eliminating physical defects that prevent singers from employing their voices in a manner to reveal their best quality.

The Manning School of Music distributed at the beginning of this season a neat little prospectus regarding its plans for the new term and containing an interesting biographical sketch of John C. Manning, its director, and his musical activities. Among the objects of the school set forth in this announcement we find the following paragraph: "The aim of the Manning School of Music is, first of all, to educate the student along the broadest lines in the art of pianoforte playing and, second, to create a musical atmosphere that will not only be a stimulus, but an incentive to greater work and higher ideals."

The Los Angeles Music Teachers' Association had its annual banquet and installation of officers at the Windsor Tea Room, Brack Shops, in Los Angeles on Monday evening, September 26. L. E. Behymer, the genial impresario, was the toastmaster, and those who know his genius in that direction will understand how fine a time everyone had. The following guests of honor were present on this occasion: Chas. W. Cadman, American composer; Abbie Norton Jamison, president, California Federation of Music Clubs; Mrs. Cadman; Chas. C. Draa, president, California M. T. A.; Mme. Anna Ruzena Sprotte; Mrs. Elsie Larsen, secretary, California M. T. A.; Chas. Pemberton, director, California M. T. A. The following officers were installed: President, Mme. Alma Statzler; vice-president, Abbey De Averitt; recording secretary, Mrs. Jessie Edwards; corresponding secretary, Gladys Littell; treasurer, Edna Kirk; chairman membership, Emma Bartlett; chairman finance, Z. Earl Meeker; chairman program and press, Sol Cohen; chairman hospitality, Eva Frances Pike; chairman auditing, M. Von Lewen Swarthout.

The San Francisco Music Teachers' Association held the first meeting of the season at Wiley B. Allen Company's on Monday evening, September 26, John C. Manning, president, being in charge. Reports from the State convention in Stockholm by the San Francisco delegates, John C. Manning and Frank Carroll Giffen, were heard and much enjoyed. Henrik Gierdrum gave a short talk on "Impressions of Europe," gathered during his trip abroad last summer. Mr. Manning and Mr. Gierdrum interpreted the *Sinding Variations* for two pianos in a manner to merit the hearty applause accorded them.

On Monday evening, October 31, the San Francisco Music Teachers' Association held its regular meeting at Wiley B. Allen's and enjoyed the following program: Miss Loretta de Lone, for six years harpist with the Minneapolis Symphony Orchestra, in an interesting chat on the harp, and Raymond White in a group of piano compositions, including: Sonata in F minor opus 5 (Brahms); A Musical Sketch, (a) Dusk, (b) After a Little Song, (c) Aus Alten Zeiten (Howard Couper). Those present thoroughly enjoyed every moment of the program.

Warren D. Allen, organist of Stanford University, is giving his delightful organ programs at the Memorial Church on Sunday and Thursday afternoons. Mr. Allen is exceptionally skillful in the compilation of interesting programs and his interpretations bear the earmarks of musicianship and thorough knowledge of the technical requirements of proficient organ playing. His programs attract large audiences, which thoroughly enjoy listening to old and new masters of organ literature.

The Chicago Opera Company broadcast the second act of *Traviata* the opening performance of the 1927-1928 season of that organization, on Thursday evening, November 3. Claudia Muzio, Tito Schipa, Richard Bonelli, Jose Mojica and Desire Defrere were in the cast. Giorgio Polacco conducted.

The Akademische Verlagsgesellschaft Athenaion, M. B. H. of Widpark-Potsdam is about to publish a new standard musical encyclopaedia entitled "Handbuch der Musikwissenschaft," (Hand Book of Musical Science). The establishment of chairs for musical science at practically all German universities is the best evidence of the growing importance which is being accorded music among all other educational studies during the last decade. In contrast to older historical reference works on music this promised publication indicates considerable improvement and progress. It will deal with the immense quantity of important material from an entirely new point of view. Among the collaborators are, in addition to the publishers: Professor Dr. E. Buecken of Cologne, Dr. Bessler of Freiburg, Prof. Dr. W. Fischer of Vienna, Dr. R. Haas of Vienna, Prof. Dr. Th. Kroyer of Leipzig, Dr. H. Mersmann of Berlin, Prof. Dr. C. Sachs of Berlin, Dr. W. Heinitz of Hamburg, Dr. R. Lachmann of Kiel. This extensive and all-embracing encyclopaedia is intended to serve as a guide and as cultural history of music in the best sense of the word for all who either have the inclination for or are professionally active in the pursuance of musical art. The work contains more than 1000 rarely seen pictures reproduced in the most modern fashion and also over 1000 facsimiles of music.

Mrs. Irence H. Nicoll, contralto, was soloist at the concert of the San Francisco Mannerchor which was given at California Hall, Turk and Polk streets, on Sunday evening, October 30. Mrs. Nicoll is the possessor of an unusually fine contralto voice, big in volume, wide in range and excellent in timbre. This artist sings with unusual intelligence and understands how to obtain the most effects from any composition no matter how simple it may be. Frederick Schiller conducted the chorus with his usual sincerity.

John S. Drum, chairman of the executive committee of the War Memorial Association, announced in the newspapers of October 27, that the general architect's plans of the War Memorial, including the opera house, had been accepted and that working drawings had been ordered for the \$6,000,000 edifices and monuments. The architect's plans, when complete, will be submitted to the Supervisors and the American Legion for approval. Mr. Drum informed the members of the committee, at its meeting on Wednesday, October 26, that bids for certain parts of construction work might be called for within 60 or 90 days. Architects who have been asked to prepare working plans are G. Arthur Landsburgh and Arthur Brown, both of whom are members of the architects' advisory board which submitted the general plans. We have since been definitely informed that there is no doubt regarding the fact that the opera house will be finished in time for the 1929 opera season.

L. E. Behymer, the energetic impresario, is always busy organizing the interior localities for the support of first-class concerts. In the Advance Register of Tulare, Calif., we find the following interesting item:

Madame Schumann-Heinck, world famous mezzo-soprano, will appear in one of the series of four concerts to be staged this winter by the Tulare County Music Club at the New Tulare Theatre, according to plans laid yesterday at a meeting of the county organization with L. E. Behymer, noted impresario of Los Angeles.

Other equally famous artists will be secured in a varied program for the three other concerts, it was declared.

Co-operation in the enterprise was warmly pledged by leaders of Lindsay, Exeter, Visalia, Porterville, Dinuba and other county communities. Season tickets will probably sell for from \$3 to \$6, while the cost of a single admission to any of the outstanding performances would approximate \$3, or nearly the cost of a season ticket good for all performances.

Civic and service clubs are backing the move to bring the world-famous artists to this city for the series of county concerts, the first of which will probably be scheduled for November.

Ramona Little, State manager of the National Music League, Inc., of New York, is endeavoring to introduce the artists selected by the league to the music lovers of California. Miss Little has her California offices at 1658 Fifth avenue, Los Angeles. The National Music League is introducing to the public talented young artists who have not the advantage of a professional career or reputation, but must have passed the careful scrutiny of an audition committee consisting of recognized musical authorities. The National Music League apparently is doing in the United States for the American artist what the Pacific Coast Musical Review is about to do for the artist residing in California. It is a worthy enterprise and we sincerely trust that Miss Little will find a ready response.

Mrs. Bessie Zuckerman, president of the Bay Cities Music Association of Santa Monica, was given a Welcome Home dinner at the Miramar Hotel, Santa Monica, upon her return from an extended trip to Europe. At that time Mrs. Zuckerman was presented by a large number of representative musical and social leaders with many letters from her many friends residing throughout the United States. There is no one interested in the progress and cultivation of musical taste more active, more successful and more energetic than Mrs. Zuckerman, whose enthusiasm never fails. Indeed we can not imagine anyone else who so unflinchingly assumes the most difficult tasks and brings them to a successful termination. We have seen Mrs. Zuckerman in action and know that she not only keeps herself busy, but sees that everyone else around her does not sleep on the job. It was due to her untiring energy that the Annual Convention of the California Federation of Music Clubs in Santa Monica two years ago proved such a decisive success. The Pacific Coast Musical Review even at this late day joins Mrs. Zuckerman's hundreds of friends in welcoming her home and congratulating her upon the possession of so many well wishers.

San Francisco Junior Musical Club will hold their opening concert of the season at Sorosis Auditorium, 536 Sutter street, Saturday afternoon, November 12, at 2:30 o'clock. The following program will be presented by the members: Polichinelle (Rachmaninoff), Dawn (Nevin), Babette Wolff; Rondo Capriccioso (Mendelssohn), Julia Merrell; Sonata—Op. 10 No. 2 (Beethoven), Robert Turner; Improromptu Fantasia (C sharp minor) (Chopin), Caprice (Saint-Saens), Georgia Noble; Waltz (Chopin), Erl King (Schubert-Liszt), Dorothy Scholz.

Bruno David Ussher, the well-known critic of the Los Angeles Express and Saturday Night, continues to keep his readers well informed of musical activities in the Southland and contributes largely to the musical progress of his community by assisting all worthwhile enterprises. Mr. Ussher was sufficiently interested in the new association between the San Francisco and Los Angeles opera companies to come to this city for the opening performances of the season and report the same in detail in the publications for which he writes.

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linist and lecturer, is giving a series of Sym-
phonylogues on alternate Friday mornings,
11:00 o'clock, in the Women's City Club
building. These lectures precede the regular
Friday symphony concerts and deal with the
program of that day. Mr. Lichtenstein is an
able and well-informed raconteur who under-
stands so well how to make his chats inter-
esting, and retain the attention of his audi-
ences from beginning to the end. Those who
attend these symphonylogues certainly must
enjoy the concerts doubly by having become

thoroughly familiar with the works that are
interpreted so ably by the San Francisco
Symphony Orchestra under Alfred Hertz.
On alternate Friday evenings, Mr. Lichten-
stein gives a series of lectures before the
Emanu-El Sisterhood, 300 Page street, the
subject being, "How To Listen to Music."
Mr. Lichtenstein deals with this interesting
subject from the standpoint of the average
music lover. His efforts are recognized by
a large number of music patrons and concert
goers who express themselves as delighted
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ARTIST register with us, giving us necessary information
regarding terms, practical experience, success at home or
elsewhere and repertoire.
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us and the majority of those have had either only purely
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FREE MUSICAL BOOKING, INFORMATION and
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fully unless we have the whole-hearted co-operation of the
entire musical profession. We are willing to give our time
and efforts toward the universal recognition of resident artists
of ability. On the other hand we must have the assistance
of these artists in order to accomplish something.
If you are interested in this campaign please call at or
telephone to the Musical Review office, 801 Kohler & Chase
Bldg., 26 O'Farrell Street, San Francisco.

NOTED ARTISTS FOR MESSIAH

San Francisco's annual Christmas production of Handel's oratorio, *The Messiah*, the night of December 8, in the Civic Auditorium, will be featured by four famous soloists, Conductor Alfred Hertz has announced. Among the noted artists will be Nina Morgana, soprano of the Metropolitan Opera Company, who recently made her first Nation-wide debut over the radio.

Nina Morgana, more than seven years ago, made her first operatic success at the Metropolitan as Gilda in *Rigoletto*. Since that time she has been heard by music lovers the country over in operatic and concert roles. This fall Pacific Coast listeners over the radio tuned over the National broadcast service to hear the noted singer and all were agreed that she is one of the real masters of the soprano art.

Other soloists to appear in the city production of *The Messiah* are Myra Mortimer, contralto; Ernest Davis, tenor, and Herbert Gould, baritone. All have been selected by Conductor Hertz for their ability to do difficult oratorio parts. In addition to the soloists, the Municipal Chorus of 300 singers, an orchestra of more than 100, and the great Auditorium organ will be brought into play to present the holiday musical event.

Supervisors Franck R. Havenner, Milton Marks and Warren Shannon of the Auditorium committee have been informed by Hertz that the chorus has been rehearsing under Dr. Hans Leschke, municipal chorus director, for the past few months, and the ensemble work is rapidly reaching perfection. Handel's masterpiece is being presented by the city each year as the great Christmas offering to the people. Its efficiency has been acknowledged by critics

both on the Pacific Coast and in the East. Seats for *The Messiah* are now on sale at Sherman Clay & Co.'s Kearny street store at from 50 cents to \$1.50. The advance demand has been large, according to Supervisor Havenner of the Auditorium committee.

SOPHIE BRASLAU CONCERT

By CONSTANCE ALEXANDRE

Sophie Braslau, contralto, who is reputed to have one of the most magnificent contralto voices of the younger singers, gave a recital of songs at the Exposition Auditorium, Wednesday evening, November 9, the second event of Selby C. Oppenheimer's Concert Course.

Braslau is unquestionably an intelligent woman and a musician of distinction. She has always been a masterly interpreter. Genius for characterization, rare ability to sense and transmit the emotional content of every song she sets out to sing, understanding, sympathy and broad humanity, this artist has constantly evidenced. Yet, in spite of these artistic assets, Miss Braslau, upon this occasion, was not in her wonted vein or vocal splendor. As this was the first time she has appeared in our makeshift concert hall, Miss Braslau might have been over-anxious that her voice carry to the furthest corner of the Auditorium, with the result that she sang all her low tones "open chest" and often practically shouted at the audience. This forcing, coupled with Miss Braslau's explosive method of singing, has already left its stain, for the middle voice has become noticeably weak, many of the tones show signs of wear, while rough edges are perceptible in the high notes.

One who is familiar with Sophie Braslau's art, feels, while listening to her, that she has been coaching with some teacher

who has been tampering with her voice as well as her particular style of expression. She seems at present to be striving to make an impression more through the excessive use of bodily postures and facial expression than through a wide scale of tone colors and the projection of her texts. Sincerity of purpose, simplicity and naturalness of manner have been Miss Braslau's greatest charms—these admirable qualities she has sacrificed for that inartistic and deplorable trait known as "showmanship."

One thing is certain, and that is, Miss Braslau can always be depended upon to present an interesting and highly illuminative program. She sang many songs of genuine musical worth that have not been previously heard here. In several French songs she succeeded in creating a definite mood; in the two Italian folk songs by Geni Sadoro, Miss Braslau caught the real peasant spirit, but in the lighter, more tender lyrics she frequently exaggerated the sentiment.

It is to be hoped that the few vocal discrepancies I have mentioned in Miss Braslau's work are not signs of artistic deterioration, but the effects of some passing condition. Sophie Braslau has a beautiful voice, she has brains and musicianship. It would indeed be a great pity if, in trying to reach her audience, she were to cheapen herself and thereby lose that which is most precious in a singer—adherence to the strictest artistic ideals.

Irving Krick, the brilliant young pianist, who has been attracting much favorable comment because of his artistic gifts, has been filling numerous engagements with the University of California Glee Club, of which he is pianist and accompanist. With this organization, Krick appeared recently at the Hotel Oakland, at the Whitecotton and at the annual bazaar of the Mobilized Women's Club of Berkeley. Although still a student at the University of California, he finds sufficient time to continue with his pianistic activities, keeping up his work under the guidance of Frederick Maurer, Jr., and with E. Robert Schmitz whenever the latter is in the vicinity of San Francisco. Both pedagogues predict a brilliant future in the musical field for Irving Krick.

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TIBBETT SCORES IN OPERA

The novelty arousing strongest interest last season, not only at the Metropolitan Opera House in New York, where it was produced, but throughout the country, was The King's Henchman, grand opera, by the American composer, Deems Taylor, with the American poet Edna St. Vincent Millay, as the librettist. The artist carrying off stellar honors was appropriately a third American, the California baritone, Lawrence Tibbett, who is soon to be heard here for the first time as a recitalist. Under the Selby C. Oppenheimer management, the great singer will appear in superb programs of songs and operatic arias at the Auditorium, San Francisco, on Friday night, December 2, and in a different program at the Auditorium Theatre, Oakland, on Monday night, November 28.

In reviewing his rendition of the role of King Eadgar in the Taylor opus, the New York press were enthusiastic, "Tibbett covered himself with glory, singing and acting better than any time heretofore."—American. "It was to Mr. Tibbett that the audience turned for his creation of the role of the King."—Times. "We heard and saw the noble grieving of the King, as Mr. Tibbett, in the finest impersonation he has yet given us, uttered his sorrowful reproaches."—Herald-Tribune. "It was the King Eadgar of Lawrence Tibbett which emerged as the shining picture of the production."—Evening World; and, "No one questioned but that the honors of the evening were attained by Mr. Tibbett, a commanding figure as King Eadgar."—Brooklyn Daily Times.

Recently, in his earlier triumphs, Neri in The Jest and Ford in Falstaff, Tibbett electrified local opera audiences, and now we are to hear him in a complete song program in which his art is described as at its best and most thrilling. Tibbett will no doubt be greeted in both bay cities by capacity audiences.

L. E. Behymer, the only impresario commuting between Los Angeles and San Francisco, and one of the genuine friends of internationally known artists, celebrated his birthday on Saturday, November 5. Two hundred and fifty of his friends assembled at the Elks Club in Los Angeles and gave him a dinner and bouquets that will last him until his next birthday. The writer is sorry that he was unable to join the ranks of Bee's friends on this particular evening, for there was no one present who appreciates the valuable services rendered California more than the editor of this paper. Even though it is somewhat tardy, we nevertheless are anxious to add our hearty congratulations and best wishes for many returns of the day to those of the many hundreds of Bee's admirers throughout the musical world.

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SEAT SALE FOR CITY CONCERTS

Evidence of the increasing popularity of San Francisco's annual series of municipal symphony concerts is in the seat sale for the present season, according to totals received by Supervisor Franck R. Havenner, chairman of the Auditorium committee, from City Auditor Thomas F. Boyle.

Receipts for season seat sales to date total \$13,836, or an increase of \$3,603 over last year's aggregate. The sale of seats represents 64 per cent of the capacity of Civic Auditorium and is by far the largest in history of municipal music. Practically every seat in the balcony has been sold for the season and the dress circle is in the same class.

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the lowest admission price on record is given responsibility for the large seat sale. Seats for the four remaining concerts are still to be had. The next concert will be given by Georges Enesco, eminent conductor, composer and violinist, on the night of January 12. Other great artists for the series are, Beniamini Gigli, world's foremost tenor; Yehudi Menuhin, wonder boy violinist, and Harold Bauer, pianist. The usual bargain season rates will prevail. Seats are on sale at the Kearny street store of Sherman, Clay & Co.

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CHAUVE-SOURIS ON WAY

Morris Gest and F. Ray Comstock's production of Balieff's famous Chauve-Souris is now entertaining capacity crowds nightly at the big Cosmopolitan Theatre on Broadway. Immediately at the close of its extended run in the metropolis, Balieff and his remarkable Russians will board special trains for San Francisco, making a direct jump to this city to open an engagement limited to three weeks' duration at the Curran Theatre on Christmas Monday, December 26.

This year's Chauve-Souris is said to be the most colorful and amusing of any of the programs presented by Balieff at his various New York engagements. Particular praise has been bestowed upon his newest conceit, the travesty on the opera *Traviata*, in which the noted entrepreneur himself takes an active part. Word from Morris Gest to his San Francisco representative, Selby C. Oppenheimer, promises early delivery of the opening program arrangement for this city, and Gest states that without fail the three most famous early Chauve-Souris successes, *The Parade of the Wooden Soldiers*, *Katinka* and *A Night at Yards*, will be in Balieff's initial offering.

According to Oppenheimer, not since *The Miracle* has so much interest attended a theatrical engagement as is being shown in Chauve-Souris. Hundreds of mail orders are being received daily and Oppenheimer states that these will be filled by a special corps of experts at the proper time and strictly in the order of their receipt. The local manager also requests that because of the great volume of orders already on hand and expected, that those who desire tickets returned through the mail, please send stamped and self-addressed envelope for that purpose.

BEGGAR'S OPERA HERE SOON

All who keep informed of the outstanding stage successes are acquainted with *The Beggar's Opera* and the tremendous success that this old musical play had during its recent revival and four-year run at the Lyric theatre in London. This original London company has been brought to America and is now on a transcontinental journey which will bring it to San Francisco for a two weeks' engagement at the Columbia theatre beginning Monday night, December 12, under Selby C. Oppenheimer's management.

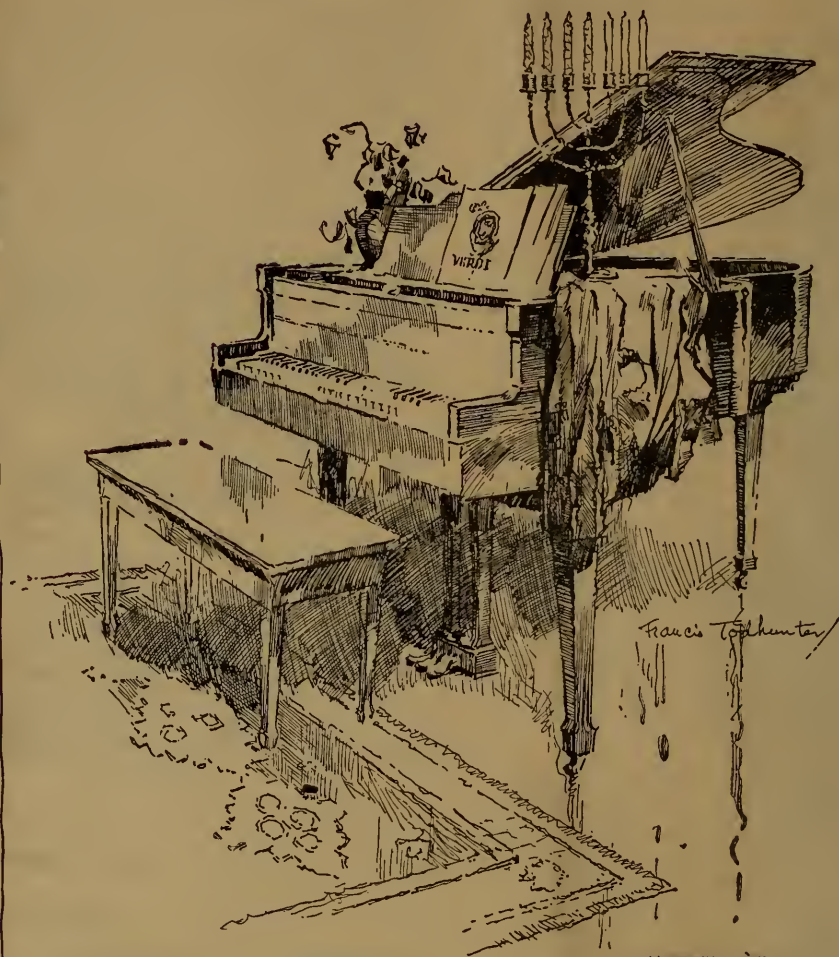
Originally, some 200 years ago, the *Beggar's Opera* was produced and enjoyed a run of 63 nights at Lincoln's Inn Fields theatre, London, for those days a world's record. That was in 1728, and as the saying then went it made Gay rich, and Rich gay, for John Gay is its author, and John Rich was its first producer.

Why it is called *The Beggar's Opera* is a question often asked. The answer is supplied by the piece itself. In the introduction the play is offered to the players by a beggar who says that he has not made his opera unnatural, like those in vogue, for its characters are all true to life, but that he has introduced all the similes that are in the celebrated operas. It was the subject of at least three pictures by the great Hogarth, the most famous of which introduces the scene in Newgate prison in the third act of the opera, and is specially interesting as it shows many of the notables present in the stage boxes on the opening night.

The *Beggar's Opera* is given here as a regular attraction of the Selby C. Oppenheimer concert series, and arrangements have been made for the exchange of ticket No. 4 supplied Oppenheimer subscribers for a seat of relative value for any night performance during the coming Columbia run. This exchange will take place at Sherman, Clay & Co.'s office at a date to be designated. The *Beggar's Opera* will not appear in Oakland this season.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. LIII. No. 4

SAN FRANCISCO, NOVEMBER 20-DECEMBER 4, 1927

FIVE CENTS

SYMPHONY CONCERTS and CONCERT REVIEWS

By ALFRED METZGER

The third popular concert of the symphony series at the Curran Theatre took place on Sunday afternoon, November 27. The program consisted of four numbers. The first were somewhat light in nature, including Overture Le Roi l'a dit by Delibes and Bizet's second L'Arlesienne Suite, while the two last numbers were selected from the heavier form of orchestral literature, being Bruch's Concerto for violin in G minor and Tchaikowsky's fourth symphony.

The soloist of the occasion was Leonid Borodine, the brilliant young Russian violinist, who, ever since his advent in San Francisco, has created for himself an enviable reputation, because of his finish and poetic insight. He possesses the knack of retaining the interest of his audience and usually, including this last occasion, he is honored with a genuine and cordial ovation.

The Bruch concerto, one of the most difficult gems of violin literature, is specially designed to command every inherent musical ingenuity of the performer, and Mr. Bulodine has the satisfaction to know that both audience and orchestra members heartily applauded his delightful performance.

The orchestra, under the direction of Alfred Hertz, gave an excellent account of itself, interpreting the lighter works as well as the concluding number with exceptional discrimination and that accentuation of the deeper emotional phases which forms such an irresistible characteristic of Mr. Hertz' masterly direction.

The fourth pair of symphony concerts was given at the Curran Theatre on Friday and Sunday afternoons, December 2 and 4, with decisive success under the leadership of Alfred Hertz and with the co-operation of the San Francisco Symphony Orchestra. A large and enthusiastic audience listened again to Ernest Bloch's C sharp minor symphony with the same attention and pleasure which was bestowed upon it at its first performance season or two ago. It belongs to those orchestral works that improve with repetition. Although Mr. Bloch may have been in the springtime of his career when he wrote it, the work reveals mostly signs of maturity. It is orchestrated with masterly skill and contains a series of themes of unquestionably inspirational character. The climaxes in the work are most effective and inspiring. Mr. Hertz and the orchestra interpreted the work with excellent musicianship.

Debussy's two Nocturnes—Clouds and Festivals—were interpreted with consideration of their romantic character and their charming tone color nuances. The feature of the program was Benno Moiseiwitsch's interpretation of Rachmaninoff's second piano concerto. This distinguished musician is justly heralded as a "poet of the piano," and for this reason he seemed to us to interpret his concerto somewhat contrary to its demands. It seems to us that Rachmaninoff intended it to be dramatic rather than poetic. Nevertheless, Moiseiwitsch, with the unerring accuracy of his technic, the delightful coloring of his phrases and the precision of his attacks, must be regarded as one of the outstanding figures in the pianistic

world today. Mr. Hertz and the orchestra gave him splendid support.

Robert Pollak, the distinguished violin virtuoso, with Mrs. Elizabeth Alexander at the piano, gave a program at the San Francisco Conservatory of Music recital hall on Friday evening, November 18. Although Mr. Pollak had appeared before in concert in this city it was not until now that his truly fine merits as an artist were fully appreciated. Tartini's G minor sonata gave him special opportunity to reveal the full extent of his musicianship and virtuosity, and he certainly took full advantage of all opportunities.

The Dalcroze (not Dalcroce as the program had it) Poeme represented the modern school of composition in its best mood. It is an unusually difficult work and Mr. Pollak could not have selected a finer example for the exposition of his violinistic art than this

ANNOUNCEMENT

Owing to the proximity of the publication of the Musical Review's Silver Anniversary Edition, it was necessary to publish what may be termed an "abbreviated" edition. It would have been impossible to finish the accumulated work, due to delay in transmission of copy by advertisers and contributors, before the holidays, had we endeavored to publish a paper of the regular size. The anniversary edition will make up to our subscribers whatever this edition may omit, while all articles of interest appertaining to current events, especially concerts, will be included in the pages of the big number. More than half of the edition is now ready for the press. We want to call the attention of our readers to the fact that while the anniversary number will go to press before Christmas, owing to the holiday congestion in the post office, there may be unexpected delay in its delivery.

purely intellectual example. It is a work for the cognoscenti rather than the public and demands exceptional musicianship to prevent its interpretation from becoming tiresome. Mr. Pollak succeeded in giving it a most effective and not a too academic reading.

In addition to the Tartini number, which revealed Mr. Pollak's brilliancy of style and impeccability of technic, his two compositions, The Good Old Time and New Wine, two transcriptions of Viennese tunes, brought the most enthusiastic applause. The arrangements were ingenious inasmuch as they retained the simplicity of these haunting melodies and at the same time made them suitable for ingenious violinistic display. Mrs. Alexander played the piano parts with the utmost good taste and with instinctive musicianship.

Mr. Pollak's second concert, which will take place Friday evening, December 9, should attract even a larger audience than the first, for it includes Mozart's G major violin sonata, Bloch's Poeme Mystique, from his second violin sonata, and Korngold's Much Ado About Nothing Suite arranged by the composer. Ernst Bacon will be the pianist.

Edward Johnson was the attraction at the second event of the Elwyn Artist Series at Scottish Rite Auditorium on Wednesday evening, November 23. His program included Italian, German, French and English songs. The outstanding features of his interpretation were a fine lyric tenor voice employed with skill and judgment and an unusually clear diction and pronunciation. Mr. Johnson belongs to those artists who possess a fixed musical individuality and a decided style of their own. Some people mistake this for affectation. In Mr. Johnson's case it is far from that.

Indeed, we are not afraid to state that he is one of the few real concert singers of the day. Genuine concert artists seem to become rarer every day among the singers, and it is good to hear an artist like Mr. Johnson retain this art for us. The great secret of success in concert work is enunciation and phrasing and in both instances Mr. Johnson certainly meets all requirements.

We were specially pleased to find so many songs in English on his program. This is one of the reasons for his popularity. His audience was exceedingly enthusiastic and kept him singing encores for quite a while, even after his program was finished. His concert was noteworthy, because it introduced many compositions rarely heard, and most of these were indeed worthwhile. More than ever was it evident that Johnson is a genuine lyric tenor who should refrain from yielding to the temptation of singing purely dramatic arias like some of the Wagner selections.

The Florentine Polyphonic Choir, under the direction of Sandro Benelli, gave two interesting programs at the Exposition Auditorium on Friday evening and Sunday afternoon, November 25 and 27. The program consisted principally of Italian choral works, both of a sacred and profane musical character, and it was interpreted with due regard to harmonic and tonal beauties. It can not be said that this choir belongs among the greatest choral organizations in the world, but its members seem to possess excellent material and sing with understanding and enthusiasm. Among the soloists was specially a soprano and tenor, both of whom deserve emphatic approval, the first being Dora Domar, the latter Giuseppe Pellieo. As encores the soloists rendered operatic arias much to the delight of their hearers. The members of the choir were attired in picturesque costumes of Italian peasants and historical characters, thus creating a very unique impression. Ulisse Matthey, an exceptionally fine musician and organist, delighted the hearers both with his organ solos and his piano accompaniments. Those responsible for bringing this organization to this country are to be commended for their enterprise. The choir was under the management of Frank W. Healy.

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Bach's Christmas Oratorio, in which is embodied some of the great oratorio music of all time, will have a performance in San Francisco during the week of December 20 under the auspices of the San Francisco Conservatory of Music. Giulio Silva, the Italian maestro of the voice, is orchestra leader and chorus master, and students of the conservatory are the principal participants. The chorus will be made up of the conservatory choral and ensemble classes, and the orchestra will consist of the conservatory string ensemble, augmented by wood winds from the San Francisco Symphony. Jan Schinham, head of the organ department, will play the organ. Soloists for the performance are all students, as follows: Soprano, Lillian Rivera; contralto, Mrs. Agnes L. Cushing; tenor, Salvatore Messino, and bass, Eugene Fulton. Andrew Robertson and Georgette Schiller have minor parts.

Robert Pollak, master violinist from Vienna, head of the San Francisco Conservatory of Music violin department, and Ernst Bacon, young American composer and pianist from Rochester, will present an intimate recital of music for the piano and violin next Friday evening, December 9, at 8:30 o'clock at the conservatory. This is the second of five monthly recitals being given by Pollak this winter, and on this occasion Bacon will make his San Francisco debut. The program opens with Mozart's Sonata in G major. Poeme Mystique (Ernest Bloch), resident composer of San Francisco, follows. This is his second sonata in one movement and was written in 1924. This will be its first San Francisco performance.

The final number is the Korngeld Suite, Opus 11, an arrangement for piano and strings by the composer, and to be played for the first time in San Francisco. The full orchestral arrangement will be given in an early program by the San Francisco Symphony Orchestra. This suite is incidental music to Shakespeare's Much Ado About Nothing, and in Vienna at the celebrated Burg Theatre the two are always given together. Pollak is a close friend of the composer and the two played the suite in Vienna, Paris and other great cities of Europe on a tour a few years ago.

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NINA MORGANA CHARMS AUDIENCE

By CONSTANCE ALEXANDRE

Nina Morgana's initial San Francisco recital, given as the second attraction of Alice Seckels' matinee musicales in the Norman Room of the Fairmont Hotel, Monday afternoon, November 21, was one of high quality. The thing that impressed one the most was the excellent vocal technique of the singer, who never resorted to forcing or shouting her tones even in phrases of extreme altitude. Miss Morgana's voice, lovely in texture, was employed with that refinement of art that conceals effort, and whether in lyrics of a tender, simple nature or the colorature flights of operatic airs, she was equally at home. Bellini's Cavatina, Come per me Sereno, from La Sonnambula furnished an example of lovely singing wherein Miss Morgana exhibited perfect breath control, clear and understandable diction, while her execution of rapid staccato passages evoked the greatest admiration. There was a decided "tang" to every note, a purity of attack as well as of intonation.

If Miss Morgana has any artistic shortcoming, it is in the interpretative direction rather than the vocal. And should she wish to establish as important a position in the concert held in this country as she already has gained in opera she will have to probe further beneath the surface of her songs than she is now doing in order to stir her audience intellectually and emotionally. Whether Miss Morgana does not actually feel the sentiments of her various numbers or has not the capacity to express them, I cannot determine from a single hearing, but the fact remains that, at this point of her career, her interpretations lack conviction—she does not deliver a message.

Miss Morgana's program contained many choice songs. She seemed particularly in sympathy with Maurice Ravel's La Flute Enchantee and sang it delightfully. She was less fortunate, however, with Mozart's Non so piu cosa son cosa faccia from the Marriage of Figaro. Miss Morgana has the vocal equipment for Mozartean music but not the spirit. To be a Mozart singer it is necessary for an artist to be a "specialist," for like Wagner, Mozart requires a style and art peculiarly its own and not easily mastered. Of special interest to the audience was a song that Maestro Gaetano Merola composed when he was in London some 18 years ago. It is entitled Rose of Mine, and is most melodious and of considerable appeal. Miss Morgana seemed to throw her whole heart and soul into it and to the satisfaction of those present she repeated it. Miss Alice Vaiden, Miss Morgana's accompanist, was also represented on the program as a composer and her song, too, was heartily appreciated.

Miss Vaiden supplied accompaniments of skill and certitude. She played the entire program from memory. Without knowing anything about this pianist personally, I would like to wager that she has been a pupil of Frank La Forge, not merely because she plays without her music (all La Forge pupils do that), but her work at the piano as well as her attitude toward the soloist bear the earmarks of this master accompanist's training.

Joseph Lampkin, the gifted young violinist, who has many admirers in the bay region, made his Paris debut last June, appearing as soloist with the Conservatoire Symphony Orchestra. He has been scheduled to give two recitals in London. He is at present in Budapest where he is studying with Jenő Hubay. He will appear in several music centers of Europe before returning to this country. His London concerts will take place at Aeolian Hall on December 13 and 17. His programs include works by Vivaldi, Bach, Paganini, Handel, Vieuxtemps, Beethoven, Wilhelmj and Sarasate.

Willem Mengelberg, world-famous conductor of the New York Philharmonic Or-

chestra, has been touring the East the past two weeks playing Ernest Bloch's First Symphony, which Alfred Hertz directed here last week. Bloch, who has lived in San Francisco the past two years and is head of the San Francisco Conservatory of Music, has just received a telegram from Sam Bottenheim, secretary to Mengelberg, which says: "Mengelberg conducted here yesterday (Pittsburgh) fourth performance of your splendid symphony. Success uncontestedly enormous. This morning press loudly cheers about work and performance." Bloch's Three Jewish Poems are also being played this week in the East by Serge Koussevitsky great conductor of the Boston Symphony

When Georges Enesco, the famous Rumanian violinist and composer, visits the bay cities in early January he will appear in a triple role, as soloist with the San Francisco Orchestra, as a recitalist and as conductor of his own symphonic works. He will be re-introduced to local music lovers, who will recall his last visit with great admiration and affection, in a recital at the Civic Auditorium, San Francisco, on Monday night, January 9, with Sanford Schussel at the piano. On the following night (January 10) he plays with the San Francisco Orchestra, Alfred Hertz conducting, in the Auditorium Theatre, Oakland. The Mozart concerto for violin and orchestra will be a feature of that concert, together with the Second Brahms Symphony, and Enesco will also play groups of solo numbers with his pianist. A final appearance with the orchestra in San Francisco is scheduled for January 12.

San Francisco will soon be thrilled by a visit from the newest of the pianistic sensations, the young German, Walter Giesecking, whom Manager Selby C. Oppenheimer will present here for the first time in a series of recitals at Scottish Rite Hall January 29, February 3 and 5. Pitts Sanborn in the New York Telegram refers to Giesecking as "the complete pianist," and refers to his ability to play uncannily well. He said he could easily name pianists who are superlative in Chopin but mediocre in Beethoven, who can summon the eighteenth century as though its time were yesterday, yet flounder hopelessly in the twentieth. Walter Giesecking is none of these. He plays everything with discrimination. So confident of Giesecking's success here is Manager Selby C. Oppenheimer that he is at once announcing three programs, something not attempted in San Francisco in many a day.

ORPHEUM

There will be an entirely new bill of music, melody and comedy at the Orpheum for the week starting this Saturday matinee, which will be headed by the Yacht Club Boys, society's favorite songsters, who are coming direct to San Francisco from New York to fulfill a coast engagement. These boys have gained quite a reputation for themselves through their Brunswick phonograph recordings.

A Night at the Club is the title of a most pretentious male singing aggregation headed by Hollis Devany, for three seasons with Blossom Time, where he enacted the role of Franz Schubert, and Frank J. Tyler. There will be a male chorus of 12 in this production.

Other big features on this new program will include George McKay and Ottie Ardine, vaudeville's greatest favorites, in a new comedy vehicle called Back from Abroad; A Chameleon Caprice, with Mollie Todd and a large company, including Tommy Rush, Leon Conway and the Chameleon Sextet; Boyle and Della in How's That; George and Jack Dormonde in Scientific Nonsense; Paganina, the girl with the piquant personality, and other Orpheum feature acts to be announced in a day or two.

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YEHUDI IN AUDITORIUM

According to Manager Selby C. Oppenheimer, to whom has been entrusted the details for Yehudi Menuhin's homecoming concert on Sunday afternoon, January 22, never in his long experience has there been such an avalanche of requests for reservations for a musical event in the city of San Francisco. Already it appears that the Columbia Theatre, where this event was scheduled, could not possibly care for even a small part of those desirous of hearing this now world famous San Francisco boy. Oppenheimer, following telephonic communications with Yehudi's father in New York, wherein the situation was explained, has been advised that a second appearance in recital at this time is impossible, definite arrangements having been made for young Yehudi to immediately resume his studies on his return home, but in order that his thousands of admirers may not be disappointed, the recital of January 22 will be transferred from the Columbia Theatre and will take place in the Civic Auditorium.

Yehudi's success in New York has been beyond description. At his second orchestral appearance every seat in the vast Carnegie Hall was occupied and 400 standees crushed their way into the building, craving even the slightest hearing of the wonderful lad. The demonstration that will greet him in San Francisco can only be imagined. Manager Oppenheimer is now receiving mail orders for this recital and states that those who have already sent in their requisitions for Columbia Theatre tickets will be assigned approximately similar locations in the Auditorium.

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PROGRAMME

Suite, "Le Roi s'Amuse".....Delibes
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Slavonic Dances.....Dvorak
Dream Pantomime from "Hansel and Gretel".....Humperdinck
Norwegian Artists' Carnival.....Svendsen
(First time at these concerts)
Overture, "Phedre".....Massenet
The "Nutteracker" Suite.....Tschaiakowsky
Military March.....Schubert

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CURRAN THEATRE

Friday, December 16, 3:00 P. M.

Sunday, December 18, 2:45 P. M.

Soloist: LEONE NESBIT, Pianist

PROGRAMME

Symphony No. 4, in D minor.....Schumann
Introduction—Allegro Scherzo
Romanza Finale
Suite, "Much Ado About Nothing".....Korngold
(First time in San Francisco)
Concerto for Piano, E flat.....Liszt
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THE MESSIAH IN OAKLAND

Augmented by choristers from both sides of the bay, St. Elizabeth's Choir in Oakland will present a production of Handel's Messiah at St. Elizabeth's Church on December 15 at 8:00 o'clock. The choir is under the direction of Anna Madden, a student of the San Francisco Conservatory of Music. Thomas Dowrick, from San Francisco, is tenor soloist; Irwin Johnson, bass; Mrs. Mary Parker, soprano, and Ottilia Reichling, contralto.

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ADA CLEMENT

Miss Ada Clement, associate director of
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left Friday evening, November 25, on a
month's trip East. She goes by way of

Los Angeles, and will visit Philadelphia,
Washington, D. C., Boston and New York,
with the purpose of furthering the interests
of the conservatory. While in New York
she will visit Mr. and Mrs. Daniel Gregory
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Thursday Evening, February 23

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Tuesday Evening, March 6

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THIS is the second year in which the Pacific Coast Musi-
cal Review has been trying to compile a COMPLETE
list of resident artists desirous of obtaining engagements
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grams. All we ask in return for our service is that EVERY
ARTIST register with us, giving us necessary information
regarding terms, practical experience, success at home or
elsewhere and repertoire.

In all this time only FORTY artists have registered with
us and the majority of those have had either only purely
local experience or are just beginning their career. Our
FREE MUSICAL BOOKING, INFORMATION and
PUBLICITY BUREAU can not possibly function success-
fully unless we have the whole-hearted co-operation of the
entire musical profession. We are willing to give our time
and efforts toward the universal recognition of resident artists
of ability. On the other hand we must have the assistance
of these artists in order to accomplish something.

If you are interested in this campaign please call at or
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Bldg., 26 O'Farrell Street, San Francisco.

SCHUMANN-HEINK FAREWELL

Announced as positively her farewell tour, the last time she will ever be heard in the West, the coming visit of Mme. Schumann-Heink will be one of the most important events of the coming year. This great artist, who has been prominently before the American public for 40-odd years, occupies a peculiar place in the affections of the great army of concert and operagoers, who are doing her great honors in every city she is now visiting. She is being elected to honorary citizenship in many places, is often met at trains and stations by leading civic officials and paid the homage due one of the most beloved songbirds of all time. Schumann-Heink will reach California on this tour in February and Selby C. Oppenheimer has booked gala appearances for her in Oakland on February 15, San Jose, February 17; San Francisco (Exposition Auditorium), Sunday afternoon, February 19, and Sacramento, February 21.

CIVIL SERVICE EXAMS.

The United States Civil Service Commission announces the following open competitive examinations:

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Applications for these positions must be on file with the Civil Service Commission at Washington, D. C., not later than January 3, 1928. The examinations are to fill vacancies in the Indian service, and in positions requiring similar qualifications.

The entrance salaries are indicated above. A probationary period of six months is required; advancement after that depends upon individual efficiency, increased usefulness, and the occurrence of vacancies in higher positions. For quarters, fuel and light a deduction of \$180 a year will be made from teachers' salaries of \$1300 up to and including \$2040 a year.

The duties will be to organize and train mixed choruses, quartets and other musical organizations and to give vocal lessons and instrumental lessons, particularly on the piano. Competitors will not be required to report for examination at any place, but will be rated on their education, training and experience.

Full information may be obtained from the United States Civil Service Commission at Washington, D. C., or the secretary of the United States Civil Service board of examiners at the post office or custom house in any city.

MESSIAH PRODUCTION

Handel's oratorio masterpiece, The Messiah, will be given its annual Christmas production in San Francisco the night of December 8 with the greatest cast ever assembled on the Pacific Coast, according to Conductor Alfred Hertz, who is major domo of the holiday musical event.

Four famous artists, an orchestra of more than 100, a chorus of nearly 400, and the great Auditorium pipe organ will be combined to produce the Handel masterpiece—an annual treat for the music lovers of the bay region. The chorus has been training with Dr. Hans Leschke, municipal choral director, for more than three months and next week Conductor Hertz will take over

the entire ensemble to co-ordinate the orchestral and choral parts.

Nina Morgana, leading soprano of the Metropolitan Opera Company, who made such a success here a few days ago in recital, is already on the scene of action and is anxious to start rehearsals. The contralto chosen by Conductor Hertz is Myra Mortimer, who made a sensational debut in America a few years ago. Herbert Gould, well known to San Franciscans, will take the baritone part, while Ernest Davis is the tenor. Each artist has been chosen for his or her ability to sing the difficult oratorio scores.

Myra Mortimer was born in Spokane, Wash. As a child she went to Butte, Mont., where her father was a newspaper man. Her early training was devoted to the piano and she became so proficient at the age of 10 that she was given engagements on the concert stage. While still very young she was sent to Cleveland, Ohio, to continue her piano studies and while there an accident to her hand opened the way to her real vocation.

The great artists for the solo parts have all expressed themselves as highly complimented to have been selected to take part in the Christmas production that is known throughout the musical world. Chairman Franck R. Havenner of the Auditorium committee and his colleagues, Milton Marks and Warren Shannon, announce that seats are now selling at from 50 cents to \$1.50 for The Messiah at Sherman, Clay & Co.

STUDENT RECITAL

In a program of cello, vocal and piano solos, the students of the San Francisco Conservatory of Music gave an informal recital Friday evening, December 2, at the conservatory, to which parents and friends were invited. Celloists for the evening were Edmund Thelan and Beatrice Wilson. Elizabeth Brown sang Schubert's To Music and Andrew Robertson gave Der Wanderer, by Schubert, and Lord God of Abraham, by Mendelssohn.

The younger pianists of the recital were Joan Levin, Pershing Peterson, Jean Fowler, Florence Perry, Elizabeth Pigott, Irene Heindl and Leila Elizabeth Courvoisier. Advanced students of the piano who appeared were Alice Ross, Autumn (Moszkowski); Marion Henderson, Waltz in G flat (Chopin); Helen Dalton, Dance of the Gnomes (Liszt), and Marjorie Perrins, Etude for Five Fingers (Debussy), and Nocturne in E (Chopin). The hostess for the evening was Mrs. Leila Courvoisier.

The Music Teachers' National Association will hold its fifty-first annual meeting at Hotel Raddison, Minneapolis, on Wednesday, Thursday and Friday, December 28, 29 and 30. Extensive programs, including a number of instructive lectures by eminent authorities, have been arranged for the occasion and a large attendance is expected from all the Eastern States.

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Literature of Music

Bidou, Henry. Chopin. 1927.
Eames, Emma. Some memories and recollections. 1927.
Hevesy, Andre de. Beethoven, the man. 1927.
Stanton, H. M. Psychological tests of musical talent. Eastman School of Music. 1925.

Compositions

Friml, Rudolf. High jinks; a musical farce in three acts.
Goldstein, M. Kol Zimroh. A hymn book for temples and Sabbath schools, and adapted for choirs and congregational singing.
Holden, A. J., ed. Holden's sacred music for men's voices for Masonic and church use.

McCurrie, C. H. The Marsh King; opera-etta in three acts. Libretto by Camilla L. Kenyon. Music by Charles H. McCurrie.
Moffat, Alfred. The minstrelsy of Ireland. 206 Irish songs adapted to their traditional airs.

Verdi, Giuseppe. Le bal masque (Un ballo in maschera). Grand opera en quatre actes. French words.

CHRISTMAS PROGRAM

After 50 years of continuous activity, the Loring Club of San Francisco is preparing for its fifty-first annual Christmas concert, December 20, at the Scottish Rite Auditorium. With the passing of many of the older members—members who have been identified with the organization for 30 or 40 years—new singers have been added to the roll and the club has passed through a period of rejuvenation. The past decade has witnessed almost a complete change in its personnel. The club today, under the experienced and able direction of Wallace A. Sabin, who has directed the club for the past 20 years, is singing better than ever before. The quality of tone has been improved and the club spirit has reached a high point of enthusiasm. All of this indicates an unusual and successful season for 1927-28.

The Christmas program will include many of the old favorite carols which have been arranged by Wallace A. Sabin under the title of Carols and Bells in a striking continuity of melody. Handel's Hallelujah Chorus, from The Messiah, especially arranged for men's voices by Daniel Protheroe, will appear on this program for the first time in San Francisco. The Destruction of Gaza (DeRille), an intensive dramatic number, will also be presented for the first time by the Loring Club. A fifteenth century carol by Arnold Bax, Now Is the Time of Christymas, with flute obligato, will add

to the interest of this program. This is a number unique in time, words and music, and reveals the type and character of the carols of the fifteenth century, when accompaniments were generally played by a flute, bassoon and bass drum. Cantique de Noel (Adam), Ye Watchers and Ye Holy Ones, a seventeenth century melody; Ring Out Wild Bells, especially arranged by J. C. Fyfe of the Loring Club; Holy Night, Peaceful Night (Franz Gruber), and The Goslings, a humorous Christmas composition by Bridge, will conclude one of the most ambitious and delightful evenings of song yet attempted by the Loring Club.

The guest artist will be Flora Howell Bruner, the popular KFRC radio artist, who will appear in two groups of songs and sing the solo part in the club's rendition of Adam's Cantique de Noel. Wallace A. Sa-

bin will direct; Benjamin S. Moore at the piano; Edgar A. Thorpe, harmonium.

Freundschaft Liederkrantz, one of the prominent singing societies of the Far West, gave an excellent program at the German House on Sunday evening, November 27, under the able direction of Frederick Schiller. A large and comprehensive program of representative chorus numbers as well as solos were included in the program. There were two soloists, namely, Harvey Peterson, a brilliant young violinist, and Bernice Glauco, a very talented soprano. The accompanists were Margaret Josue and Joseph Greven, both skillful musicians. Among the numbers presented were the prize songs of the Saengerfest held last summer in Tacoma, Wash. A large and enthusiastic audience was in attendance.

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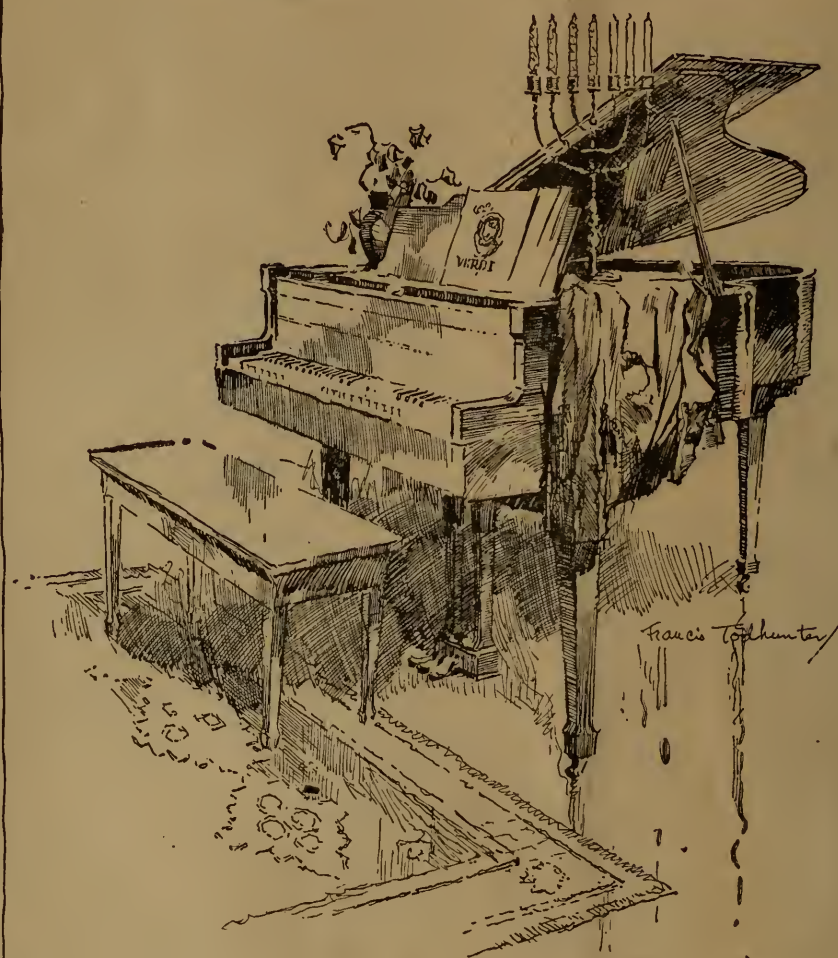
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Pacific Coast Musical Review

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SAN FRANCISCO, DECEMBER 5 1927

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A PRACTICAL SOLUTION OF THE RESIDENT ARTISTS' PROBLEM

By ALFRED METZGER

Ever since the writer has been in charge of a music journal on the Pacific Coast, which is about 25 years, he has persistently fought for the best interests of music and musicians. In the first issue of the Pacific Coast Musical Review, edited by him, March 15, 1903, (the Musical Review was established October 1, 1901) there appeared the following paragraph: The Musical Review will deal with the following musical questions:

- (1) The foundation of a National Conservatory of Music for America; (There is now a bill before Congress about this matter.)
- (2) The organization of a permanent symphony orchestra in San Francisco; (This problem has been solved.)
- (3) The folly of studying abroad; students should remain at home until ready to travel; (European study is not so fashionable now.)
- (4) The organization of a representative teachers' association; (We have now the California Music Teachers' Association.)
- (5) Financial recognition of church singers and elevation of church music; (Much improvement has been made, but there is room for more.)
- (6) Fraternal friendship among the musicians; (Clubs and organizations will solve this problem.)

In the same number of the Musical Review appeared an article which included the following: "Among the most urgent musical needs of this city, Dr. Stewart (meaning Dr. H. J. Stewart now in San Diego and mayor of Colorado) mentioned the following: Mark them well. Paste them in your hat: (1) A hall suitable for concerts and oratorios (this is still badly needed); (2) A chair of music in one or both of our big universities (one established at California University); (3) A municipal band to be paid by the city, to play in the public squares as well as Golden Gate Park (this problem is solved, financially); (4) A conservatory of music carried on in the same manner as are the big European conservatories (the San Francisco Conservatory is carrying on a campaign with this aim in view).

We have not the time at our disposal nor the space to go into detail regarding the success of these campaigns set into motion by this paper, but our friends will discover for themselves how many of these problems have been solved in the past 25 years. In subsequent issues of the Pacific Coast Musical Review we dealt with the following questions:

- (1) Resident artists should refuse to donate their services except for worthy causes; (2) Resident artists should receive more opportunities for public appearances (this campaign was begun in the Musical Review dated February 1, 1908); (3) Establishment of annual music festivals (issue, November 14, 1908); (4) Opposition to State law licensing music teachers (issue, January 9, 1909—this campaign was successful); (5) Movement to continue music season during the summer, keeping open studios and give summer concerts (issue, June 11, 1910); (6) Movement started to bring grand opera in English (issue, June 18, 1910); (7) Appeal to give grand opera of metropolitan character at prices within the reach of all (issue, September 24, 1910); (8) Movement to build grand opera house and symphony hall (issue, November 12, 1910).

All of these campaigns were started and continued until their eventual success was obtained. Those problems that have not yet been solved we constantly refer to and when necessary take a personal part in their solution, like in the case of the summer symphony concerts. Among the movements which have not yet come to a satisfactory termination belongs that of encouragement of and presenting opportunities for resident artists. Although considerable progress has been made since we first broached the question, namely, February 1, 1908, NINETEEN YEARS AGO, no effort has been made to guarantee certain definite public appearances for resident artists. The editor of this paper, as has been his custom in other problems, finds it necessary

to take a personal hand in the consummation of this much desired musical necessity.

We have already hinted at our plan in a previous issue. Our association with the recent Atwater Kent National Radio Audition has given us the final props upon which this organized effort to give resident artists worthy opportunities must be erected. Our proposition is this (and by the way since publishing our previous reference to this matter, Robert Pollak, the distinguished violinist, assured us that exactly the same idea has proved successful in certain European countries) to organize a Federation of Clubs in California, to begin with, which pledges itself to engage a certain number of artists of reputation residing in this State and will not permit itself to be swerved from this purpose by anyone. To assure this and prevent any efforts to use this organization to patronize any but resident artists, this clause must be embodied in its constitution.

The Pacific Coast Musical Review feels that visiting artists are already supported by the existing music clubs and by the musical public, managers, symphony orchestras and other organizations. The federation about to be organized by the Musical Review will only concern itself with resident artists. The population of California at present is something over 4,000,000 people of which nearly 3,000,000 reside in a region bordering in the north on Oregon and in the south terminating with San Luis Obispo county. If it would be possible to interest ONE-FOURTH of one per cent of this population in resident artists of REPUTATION and DISTINCTION there could be obtained a membership of TEN THOUSAND PEOPLE. These people will be asked to pay an annual fee of \$5.00, in other words a little less than TEN CENTS a week, toward encouraging distinguished artists to locate in this State, and toward giving their own talented children, after they have gained adequate experience, opportunities to continue their artistic work by appearing in public as long as they reside in this State.

Millions of dollars are spent in California to educate accomplished young people. Not all will succeed to arouse public interest. Some of them may have to go away at first and gain that experience necessary to entitle them to recognition by a federation of clubs organized to support distinguished artists of practical experience residing in this State. But at least those who have gained recognition abroad, and those who are sufficiently gifted to begin their career at home, will here have a chance to be heard. In order to make the recognition of the new federation which we shall call, for example, The California Artists' Society, valuable, it will be necessary to have authoritative judges who will determine the merit of applicants who have not had sufficient practical experience or who are not known to us in California. The acceptance by this society must guarantee artistic merit.

In explaining this plan to some of our prominent teachers we were asked: "But if this federation does not give beginners a chance, how does a young artist start out to qualify for engagements by this society?" The answer is that beginners must start at the bottom. There is no short cut to success. There are musical clubs, fraternal organizations, charity societies and so forth who will always engage beginners without fees. Here is their first chance. After they have obtained confidence in public appearances, then they may appear before the judges and the federation will recommend them to those music clubs and managers who seek satisfactory talent at moderate fees. Finally, when

(Continued on page 13)

MUSIC IN SAN FRANCISCO TWENTY-FIVE YEARS AGO

By ALFRED METZGER

IT was at first my intention to include in this silver anniversary edition of the Pacific Coast Musical Review all the important musical events and progressive campaigns in behalf of musical development that have taken place during the 25 years of this paper's existence. But as I proceeded to glance through the files of this publication I began to realize that even a sketchy record of this vast period would occupy far more space than an edition of limited capacity would permit. At the same time I have promised the readers of this paper to compile such a history and in order to satisfy those who reposed confidence in my promise, and at the same time bring the enumeration of events within the space at my disposal, I will begin the narrative in this edition and continue through sufficient subsequent numbers of the paper to bring it to a successful conclusion.

* * *

In this installment I shall deal with the musical conditions as they existed at the time of the foundation of this paper after I had been about three years in San Francisco, coming here from Santa Cruz, where I had written musical and dramatic reviews for the Santa Cruz Daily Sentinel for two years. Miss Emily Frances Bauer, who was then Pacific Coast representative of the New York Musical Courier, wanted to return to New York to resume her regular duties and asked me to take over the office of the Courier for her. This I gladly did, as it had always been my ambition to employ whatever ability I might have in aiding to bring California before the entire musical world and incidentally suggest various activities that would justify this world-wide recognition of the State's musical importance.

* * *

At that time Mark A. Blumenberg was editor of the Musical Courier and thanks to his generosity and broad vision, San Francisco and the Pacific Coast received two pages a week for the recording of its musical activities. This gave me not only an opportunity to exploit the musical possibilities of the Coast, but at the same time gave me the chance to discover whether or not the field of musical reporting was the one I should continue to follow. While still in Santa Cruz I became correspondent for a weekly publication in San Francisco known as Town Talk. It was a society paper on the style of the New York Town Topics, only it was conducted on a more ethical basis than the Eastern publication under the able editorship of Theodore Bonnet, a very brilliant writer.

Naturally, when I came to San Francisco I visited the Town Talk office and Mr. Bonnet asked me to take charge of the musical and dramatic section, which was given most generous space. Sometimes three pages and sometimes four. I am mentioning this only to show that the weekly press in those days devoted more space to music than it does now, while the daily press did not give it

so much attention. Indeed, in many respects, the daily press has now taken over the functions of the weekly press by featuring the very specialties which the weekly press used to accentuate and present to the people.

After being active in weekly musical journalism for a few months, I naturally became thoroughly familiar with the musical life of the city. From the year 1898, the time of my arrival, and 1901, the year during which this paper was established, there was an unusual amount of musical activity. The Tivoli Opera House was the home of music

days from 1898 to 1901 the Tivoli was located on Eddy street exactly where it is today, now known as the Columbia Theatre. During eight or nine months of the year it was the home of light opera, or operetta, and during three or four months it used to be turned over to grand opera. The period of the grand opera seasons depended upon the success of the individual artists.

In the light opera company there were at that time such well-known artists as Ferris Hartman, Edwin Stevens, Phil Bronson, William Schuster, William Pruette, Anna Lichter, Gracie Plaisted, Annie Meyers, Caro Roma, Truly Shattuck, Alice Nielsen, and others whom I do not remember at this time, but all of whom you will find in the history of music to be published next year. Every comic opera written anywhere was given at the Tivoli. Later the management, W. H. Leahy, brought out some novelties. I remember very well that after Francis Wilson appeared at the Columbia Theatre with The Idol's Eye for two weeks, this Victor Herbert opera lasted several months at the Tivoli with Ferris Hartman.

Max Hirschfeld was conducting at the Tivoli in those days and he directed grand opera as well as comic opera and even gave a few symphony concerts. Among the predominating grand opera stars of the Tivoli were Tina De Spata, Colla-marini, Montanari, Avadano, Salassa, Rossi, Barron Berthald, and many others. Some of the artists participating in the light opera season such as Anna Lichter, William Schuster and Caro Roma, occasionally appeared in grand opera. Later Pietro Mascagni conducted Cavalleria Rusticana and Carmen at the Tivoli, also a scene from Iris with Zella de Lussan in the cast. I remember a performance of Carmen wherein Ferris Hartman sang one of the gypsy roles.

The Tivoli Opera House was also the scene of the first symphony given under the auspices of a San Francisco symphony society.

It was organized through the efforts of Frederick Zech, the well-known composer and pianist, and sponsored by Mr. Parrott. The conductor was Fritz Scheel. This genius of the baton had to come to San Francisco during the Midwinter Fair in the middle nineties from the World's Fair in Chicago. He brought along with him what was known as the Vienna Prater Orchestra. His unquestionable accomplishments as a distinguished symphony conductor became immediately apparent. He also brought along some splendid musicians including John Marquardt, the concert master; Roedermann, flutist; Schlott, horn, and others. After the midwinter fair, Scheel started his own concerts in the Alhambra Theatre, located corner of Eddy and Jones where there was recently a dance hall. This affair was established on the principle of a German beer garden. You could drink beer and eat sandwiches while a symphony orchestra interpreted the classics in a most de-



ALFRED HERTZ

The eminent conductor of the San Francisco Symphony Orchestra now in his twelfth year of triumphant regime

around which every important event (barring only the various concerts, some of which took place at the Metropolitan Temple, situated on Fifth street near Market, where the five-and-ten-cent store is now), revolved. Concerts were also given at Steinway Hall, leased by Sherman, Clay & Co., situated in the Elks lodge rooms and at the corner of Sutter and Grant avenue, now occupied by the White House. Harry Campbell, until recently house manager of the Orpheum of this city and now with the Orpheum in Los Angeles, was then the musical manager associated with Phil Hastings, publicity manager of the Orpheum and Tivoli Opera House for many years. Later on Will L. Greenbaum, forsook his perfumery store, corner of Post street and Grant avenue, where Shreve's is now, and invaded this field, bringing it up to a remarkably improved condition.

I shall return later to the concert field. In the meantime I want to return to the importance of the Tivoli Opera House. In these

lightful manner. But Scheel was only a great musician—not a business manager—and the combined beer-garden and symphony season soon failed. It was after this, in the late nineties, when the San Francisco Symphony Society was organized.

The first season took place at the Tivoli Opera House and the second at the Orpheum. Still later there was a season at the Grand Opera House, which then was located on north side of Mission street near Third. Scheel was a great Beethoven conductor and at the same time exceptionally effective in conducting Strauss waltzes. He had the Viennese verve that simply thrilled his hearers. His success in San Francisco was so pronounced, and I had such frequent opportunities to expand upon his triumphs in the New York Musical Courier, which Miss Bauer did before me, that when Philadelphia was looking for a conductor to start its now famous symphony orchestra, Scheel was selected.

There were only 10 symphony concerts given a season, sometimes 12, and the conductor's salary was \$200 a concert with a bonus when receipts exceeded the income. Musicians' salaries were correspondingly modest, being based upon a "per concert" arrangement and not "per week" as it is now. But admission tickets were about the same price as now. Scheel attracted packed houses to all his concerts, which at the Orpheum and Tivoli meant about 1800 people, and at the opera house about 2000. After Scheel left us, Mrs. Phoebe Hearst became president of the symphony society and Henry Holmes, a famous violinist and ensemble player of London, was engaged as conductor. He was followed by Landro Campanari and Paul Steindorff. But after Scheel, came a reaction and the public did not attend symphony concerts any more. They were discontinued until Dr. Wolle gave a series of six concerts at the Greek Theatre of the University of California, all of which were crowded. This season took place in 1906 and the great catastrophe of 1906 took place after the final concert which was, by the way, a Wagner concert. Giulio Minetti was concert master.

Besides grand opera seasons at the Tivoli there were occasional seasons by the Lombardi Opera Company from which the Tivoli obtained some of its most brilliant artists. During the middle nineties the Del Conte Opera Company came to the old California Theatre and gave La Boheme, after it had been presented by the same company in Los Angeles under L. E. Behymer's management for the first time in America. Agostini and Montanari, both of whom came to the Tivoli afterwards, created the leading tenor and soprano roles in this performance. In 1904, W. H. Leahy went to Mexico to hear a traveling grand opera company, such as the Del Conte and the Lombardi. He had heard about a wonderful colorature

soprano. Indeed, someone showed him a talking machine record. He was so impressed that he contemplated engaging this company. But "Doc" Leahy always was a careful manager, hailing from Missouri, and he wanted to hear first. Well, he heard Tetrassini and brought her to San Francisco in 1905 to the new Tivoli, which was located at the corner of Eddy and Mason.

Some people tell you that Tetrassini appeared for 25, 50 and 75 cents. This is an error. It is true these prices prevailed at the old Tivoli Opera House. But in the new Tivoli they were raised. On this occasion the prices ranged from 25 cents to \$2.00. The triumph of Tetrassini at her first appearance here in Rigoletto is so well known that it needs no further details on this occasion. The writer was present and had as his companion L. S. Sherman of Sherman,

hardly remember them all. There was Marcella Sembrich, Nellie Melba, Emma Eames, Lillian Nordica, Johanna Gadschi, Ernestine Schumann-Heink, Sybil Sanderson, Emma Calve, Fritz Scheff, Leo Slezak, David Bispham, Edouard de Reszke, Van Dyck, Van Rooy, Andreas Dippel, with Mancinelli and Damrosch conducting. Next time the company returned under Conried's regime with additional artists, such as Enrico Caruso, Antonio Scotti, Otto Goritz, Bella Alten, Olive Fremstadt, Alois Burgstaller, Edythe Walker and many others. Just imagine these two companies fused together and you have what appeared here in 1905. On this occasion Alfred Hertz came here and conducted Parsifal. The admission for this performance was \$10 a seat and three performances were given to sold-out houses. You can imagine what \$10 a seat meant at that time. Even then Hertz created a sensation.

* * *

Just before I entered musical journalism in San Francisco the chamber music situation was artistically gratifying, but financially seedy, although Sigmund Beel had an excellent following and received the highest praise for his fine artistry. After Beel went abroad and while I was active as writer, Giulio Minetti seemed to draw the largest houses and among his associates was Paul Whiteman, who played viola later on. Other musicians who were prominent then were Charles Heinsen, also a viola player, and Arthur Weiss, who even now is still prominent, and who played cello.

The managerial business was not as extensive as it is now under Selby C. Oppenheimer. Greenbaum was of course the leading impresario in San Francisco, while L. E. Behymer controlled not only Southern California, but practically the entire interior territory, having organized many music clubs for the sole purpose of creating opportunities for visiting artists. About eight or 10 artists appeared during a season and many gave from three to five concerts. About the time Greenbaum was flourishing, Sam Friedlander, with whom Selby Oppenheimer became associated in the management of the California Theatre, brought out artists. It was he who managed

Paderewski, though even then he charged and received \$5.00 a seat and attracted packed houses time and again. Prior to that time, in the later nineties, Ed Rosner came to the Orpheum with his famous Hungarian orchestra that included such musicians as Gyula Ormay, Fenster, father of Lajos, Ferdinand Stark, and others. Between Scheel and Rosner the symphony character of musicians was considerably strengthened. Rosner will be remembered as an unusually gifted conductor at the Orpheum. He conducted from a harmonium, but his sense of rhythm and his genius for improvisation were truly astounding. He was there for years and became a musical institution in San Francisco. [To Be Continued]



JOHANNA GADSKI

The world's greatest dramatic soprano will appear in California during the latter part of January, 1928, her first visit in five years

Clay & Co. When the diva finished her Caro Nome with that velvety high E, in perfect pitch and sustained for about a minute, there was the most riotous enthusiasm that I had ever witnessed up to that time and even since. You could feel it in the air that an artist had truly arrived.

The first grand opera company I heard at the Opera House was the Ellis Opera Company, with such artists as Mme. Gadschi, Melba, Oritza, Pandolfini, Boudouresque, Zelle de Lussan and Seppili as conductor. Two years later came the Metropolitan Opera Company under the regime of Maurice Grau. That was an opera company to be spelled in capitals. There were so many names of international reputation that I can

ATWATER KENT NATIONAL RADIO AUDITION

The Vastest, Most Beneficial, Most Generous, Best Conducted and Most Important Event Ever Inaugurated for the Benefit of Musical Young America—Emilia Da Prato of South San Francisco (San Mateo County) Wins Second National Prize

By ALFRED METZGER

The Atwater Kent National Radio Audition, held under the auspices of the Atwater Kent Foundation of Philadelphia, Pa., a corporation chartered for philanthropic, scientific and educational purposes, proved beyond a doubt one of the most spontaneously popular enterprises ever launched among aspiring young music students in the United States. It was, furthermore, the most just, fair and satisfactory contest of any national proportions we have ever witnessed, and from the standpoint of magnitude it was the only movement of its kind ever launched anywhere.

servedly entertain the greatest admiration for those who conceived this idea, carried it out with the finest kind of diplomacy and tact and possessed the confidence of press and public to a degree that we never beheld. The writer happens to be acquainted with the inside workings of this entire enterprise and became convinced of the unfailing expertness and craftsmanship with which every little detail had been designed and executed. Of course, we can only speak positively of the Northern California district with which we were associated, but it is evident that this district was unquestionably based upon the

cism is altogether mistaken. There was to be made no discrimination as to whether a singer was trained or not. While an untrained voice exhibiting special qualities could not be discriminated against, the same was true of the trained voice. There happen to be untrained voices that reveal the same flexibility, beauty of timbre and accuracy of intonation that trained voices do, but they are very rare. The writer also forgets that the young man who was chosen on this occasion did not have a well-trained voice. He sang a simple ballad and won by reason of the superiority of his voice.

Furthermore, the judges had only 40 per cent of the vote, while the listening-in public had 60 per cent. There were over 30,000 votes cast at the State audition, and these votes selected the same two winners as the judges did. Now, it happened that the purpose of this audition was based upon the contention, as set forth in the handsome prospectus mailed by the Atwater Kent Foundation, that "It is felt that the supreme



Dinner in honor of
MAESTRO GAETANO MEROLA
tendered by the Artists of the
SAN FRANCISCO and LOS ANGELES
GRAND OPERA COMPANY
Hotel St. Francis-San Francisco-Sept. 26, 1927
PHOTO BY WURTHER, 10, 111 MARKET ST., S. F., CALIF.

Dinner in honor of Gaetano Merola, general director of the San Francisco and Los Angeles Opera Associations, given by the artists of this organization at the St. Francis hotel, San Francisco, on the evening of September 16, 1927

"Somewhere in the United States are a few glorious voices—unknown. Nature created them to give pleasure to all of us. Science has perfected a marvelous instrument enabling millions to hear them—Radio. Now, in the Atwater Kent National Radio Audition, is provided a means for discovering these voices and giving them a hearing before the Nation." Thus did the Atwater Kent Foundation introduce its tremendous enterprise that involved a vast expenditure of time and money, an army of executives and committees, a colossal influence among the leading political, business and musical people of the country, an immense amount of voluntary services on the part of busy people, and considerable expenditure of nervous energy and eventually natural disappointment of thousands of participants.

While we can not entirely agree with this preface above quoted as to the fact that "science has perfected the radio," we unre-

same provisions and rules which governed the other districts.

In this vast aggregation of officers and committees that spread from the Atlantic to the Pacific and from the farthest South to the border of Canada there came to our attention but one distrustful voice, and that hailed from the Merced (Calif.) Sun and was as follows: "The farcical feature of the contest is the fact that when it came to the showdown, the rules as announced were not adhered to. All those who sat up until 12:30 listening in, remember the oft-repeated admonition of the announcer that in making your decision, technique was to be entirely disregarded, and only the natural, pleasing qualities of the voice considered. The decision of the judges, in picking a girl singer whose voice showed the unmistakable evidence of much training was in itself in direct violation of this ruling."

The writer of this evidently honest criti-

test of a voice is the peculiar capacity to please the great majority." The writer attended practically every audition in San Francisco, including the local, State and district, and he feels that the two best voices won.

The preliminary organization work for the Northern California district was done in San Francisco by W. H. B. Fowler of the Chronicle and J. McLaughlin of KPO. These experienced executive officers appointed the following State committee for Northern California: John H. Drum, chairman; Selah Chamberlain, W. W. Campbell, president U. C.; Alexander Fried, Joseph R. Knowland, Redfern Mason, John D. McKee, Miss Mollie Merrick, Rabbi Louis I. Newman, Mrs. Edward R. Place, Mrs. M. C. Sloss, J. O. Hayes, Arthur S. Garbett, Mrs. Lillian Birmingham, Mrs. George T. Cameron, Philip J. Fay, Archbishop Hanna, Irving Martin, Mrs. Mary Weaver Mc-

Cauley, Gaetano Merola, Alfred Metzger, James D. Phelan, Mayor James Rolph, Jr., Mrs. George N. Armsby, Charles Woodman, Robert I. Bentley, and last but by no means least, Alfred Hertz.

Mrs. Edward Place was chairman of the San Francisco audition committee, the rest of the members being: John C. Manning, Mrs. Carlo Morbio, Mrs. Mary Weaver McCauley, Homer Henley, Dr. Hans Leschke, Anna Cora Winchell, Chester Rosekrans, Frederick Shipman, Mrs. David Hirschler, Miss Gertrude Field, Alfred Metzger and Mrs. Frank B. Wilson.

Nationally, the project received the endorsement of President Coolidge, Mme. Louise Homer, Edward Bok, John Hayes Hammond and Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs. The Northern California district was divided into the following 18 local districts: Arcata, Mrs. Marie Clark Ostrander, general chairman; Chico-Oroville, Ada Jordan Pray, chairman; Dunsmuir, Mrs. Reva Patrick, chairman; Fresno, Miss Belle T. Ritchie, chairman; Grass Valley, W. S. Millar, chairman; Merced, Mrs. Ashley S.

Merced, Miss Margaret S. Yaetes, Los Banos, and Elmond Jacobson, Hilmar; Oakland-Berkeley, Miss Helen Mosher and Arthur N. Russell, both of Berkeley; Paso Robles, Miss Mildred M. Ward, San Luis Obispo, and Harold W. Ernst, Paso Robles; Redding, Miss Marie Wolf and A. T. Benton; Roseville, Miss Dorris Colleen Kelley and Merrill Walker; Sacramento, Miss Jean Worthington, Sacramento, and George Peterson, Auburn; Salinas, Miss Lucille Hollinger and Clifton Adcock; San Francisco, Miss Emilia Da Prato and Eugene Fulton; San Jose, Miss Nadine Honeywell and Herbert Miller; Santa Rosa, Miss Grace Fettes, Petaluma, and August J. Lorenzo, San Rafael; Stockton, Miss Alice Hatch, Lodi, and Leo F. Foster, Stockton; Ukiah, Miss Frances Rea and Arthur Doak.

Miss Emilia Da Prato of South San Francisco and Herbert Miller of San Jose were the winners of the State audition. There were 80 contestants in San Francisco's local auditions alone and it is estimated that between 700 and 800 contestants participated in the Northern California district. In the district audition, including the following States: Washington, California, Nevada, Utah, Oregon, Montana, Wyoming, Arizona and Idaho, Emilia Da Prato again was winner. This time, however, Ted A. Roy of Corvallis, Oregon, won the male prize. About 8000 contestants had to compete to bring together the 40 district competitors.

Finally in the national audition in New York, Emilia Da Prato of South San Francisco won the second prize of \$2000 and one year's education in any Eastern conservatory she chooses. When it is remembered that to win at all in New York a singer competed against the five best voices selected from the whole country, either male or female, it was no easy task. Fifty thousand participated in the various auditions in this country. The writer heard the contest in San Francisco and there were certainly excellent voices participating. The first prizes were justly awarded to those whom our readers no doubt know by this time.

Miss Da Prato, it is only fair to say, studied during the last two and one-half years with Ione Pastori Rix, the well-known and truly brilliant concert soprano. The young artist revealed marked signs of excellent training which brought out the characteristics of the voice in addition to its natural beauty. Miss Da Prato, prior to studying with Mrs. Rix, was during four years a pupil of Andrew Bogart, who undoubtedly gave her an excellent foundation. Under Mr. Bogart's direction she sang in public, selections from Mme. Butterfly, Cavalleria Rusticana, Pagliacci, Faust, Tosca, La Traviata and other works. She had daily lessons.

We want to emphasize specially the fact that our good friend Curtis D. Peck, the announcer of KPO, whose voice, by the way, is of no mean quality itself, devoted an unusual amount of energy and enthusiasm to this cause. He traveled to almost every corner of this district and wherever something

went "wrong" among the committee arrangements, friend Peck went to the spot, straightening things out. He was a most valuable force in the position of director of the Northern California district campaign. Another "silent" partner who did a lot of work, without the public knowing anything about it, was Mrs. Frederick Crowe, director of music of KPO, whose excellent accompaniments all radio listeners are familiar.

Personally the writer wishes to extend his appreciation to the following judges of the district audition who made real sacrifices to come to the Palace hotel and listen from 10:00 o'clock to 12:30 at night to 34 contestants and make their selections: Gaetano Merola, Dr. Hans Leschke, Homer Henley, Alexander Fried, Mrs. Grace Davies Northrup, Mrs. Lillian Birmingham, Dr. Leonard McWhood, Mrs. M. E. Blanchard and Alfred Hurtgen.

Everyone participating as chairman or committee member was treated with the utmost courtesy. Contestants were given elaborate dinners with first-class entertainment at leading hotels by Ernest Ingold, San



HUGO MANSFELDT

The internationally noted pianist and pedagogue, a disciple of Franz Liszt, dean of piano instructors of America

Parker, chairman; Oakland-Berkeley, Dr. Leonard B. McWhood, chairman; Paso Robles-San Luis Obispo, C. F. Iverson, chairman; Porterville, auspices Chamber of Commerce; Redding, David R. Marr and William J. Valentine, in charge; Roseville, Miss Mildred Buttler, chairman, sponsored by the Placer county Chamber of Commerce; Sacramento, Saturday Club and Mrs. Robert H. Hawley, president; Salinas, Chamber of Commerce; San Francisco, Mrs. Edward R. Place, chairman; San Jose, Marjory M. Fisher, chairman; Santa Rosa, Mrs. Minnie C. Mills, chairman; Stockton, Mrs. L. S. Page, chairman; Ukiah, J. H. Kirkpatrick, chairman, associated with the Ukiah Chamber of Commerce.

The winners of these communities participating in the State auditions were: Chico district, Miss Margaret N. Payton, Marysville, and William Slakey, Chico; Dunsmuir district, Theodor Throop; Fresno, Miss Margaret Simpson and Edward Washburn, both of Fresno State College; Grass Valley, Miss Florence Benalack and Anthony T. Casie;



MRS. HUGO MANSFELDT

A brilliant pianist and teacher who presents many excellently trained students during the course of San Francisco's musical season

Francisco representative of Atwater Kent, and Roscoe Mitchell, field representative of Atwater Kent. Mr. Mitchell was also one of the hard-working staff members, especially as far as Southern California was concerned. Altogether it was a most satisfactory event and even some of the contestants who did not win any prizes, including the local and State winners, have at least the satisfaction to know that they can please a big majority and may have another opportunity to win the coveted national prize.

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MYRTLE CLAIRE DONNELLY

Myrtle Claire Donnelly was born in San Francisco, Calif. Evincing at a very early age an unusual gift for music, she was given a thorough musical education. Eight years were devoted to the piano, and three to the pipe organ. At the age of 14 she was assistant organist at Holy Cross Church in San Francisco.

Discovering that she could also sing, she decided to devote the most of her time to the development of her voice, and after some study in San Francisco, went to New York, while still in her teens for a season's work. Returning to San Francisco, she made her debut with the San Francisco Symphony singing the Blessed Damsel in 1919. Again going East she took up her studies with Mme. Marcella Sembrich in New York City. During the summer months of that year she went with Mme. Sembrich to her place at Lake Placid, where she studied in company with Queena Mario, Dusolina Giannini and others. She sang with the Cleveland Symphony Orchestra under the direction of Nikolai Sokoloff and in numerous concerts in Eastern cities. On the advice of Mme. Sembrich she went abroad the following year and was very well received at Queen's Hall, where she sang with the symphony, under the direction of Sir Henry Wood.

While concertizing in Paris she was heard by Giorgio Polacco, musical director of the Chicago Civic Opera Company, who at once made arrangements to take her with himself and Mrs. Polacco (Edith Mason) to Milan to study Italian opera. The following year she made her debut in Lucia, singing the name part. She then sang six performances of the role of Mimi in La Boheme in as many nights, and the people of Vigevano presented her with a diploma signed by all of the public officials and music-lovers of that city.

She was presented with the freedom of the city of Milan, and the mayor presented her with a gold medal, engraved "to the impareggiabile Lucia." Charles Hackett, the American tenor, then en route to Spain, heard Miss Donnelly and suggested a tour with his company to Australia, but Miss Donnelly preferred to return to the United States, and in January of 1924 she made her debut in New York at Aeolian Hall, being accompanied at the piano by Richard Hagemann.

Returning to San Francisco she was engaged by the San Francisco Opera Company for two performances of La Boheme and Gianni Schicchi during the 1924 season, singing opposite De Luca and Mojia, and which were repeated by the company in Los Angeles. She then gave two recitals in San Francisco, her first being a repetition of the one just given in New York. During 1926 she sang in many private recitals and with

the Alice Seckels Matinee Musicales, and Fortnightlies of Ida G. Scott, as well as under Selby C. Oppenheimer, during San Francisco's Music Week.

In the 1926 season of the San Francisco Opera Company, Miss Donnelly sang the role of Marguerite in Faust in French, and her interpretation was heralded as a triumph; while her two performances of the part of Musetta in La Boheme proved her an actress as well as a singer. In February of 1927, Miss Donnelly appeared with the Seattle Civic Opera Association.

Miss Donnelly was soloist with the Philharmonic Society of San Mateo in their presentation of Bloch's Israel, and Doni-



L. S. SHERMAN

Late president of Sherman, Clay & Co. who contributed largely to the musical progress of San Francisco and the bay region

zetti's Blessed Damsel at the Woodland open-air theatre during June of 1927.

During the last opera season, Myrtle Donnelly scored decisive successes in San Francisco as Liu in Turandot, two performances; Nanetta in Falstaff, Lisabetta in La Cena della Beffe, and Micaela in Carmen. In Los Angeles she met with equal success in the same roles and as Musetta in La Boheme.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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ALFRED METZGER, Editor

VOL. 54 DECEMBER 5-19 No. 5

HERMANN GENSS

Hermann Genss came to San Francisco in 1899 and immediately presented himself successfully as an excellent pianist and vocalist. This artist had already established for himself an enviable reputation as composer and pedagogue in Europe. He was eight years of age when he conquered for himself, as a wonder child, pianistic laurels. After graduating from the gymnasium he studied at the famous Royal High School for Music in Berlin as follows: Piano with Professor Rudorff, voice with Professor Felix Schmidt, and composition with Professors Kiel, Grell and Taubert.

After graduating from the high school he went to Franz Liszt in Weimar and later took vocal lessons from Professor Julius Stockhausen, the famous pupil of Manuel Garcia. Numerous concert tours obliged him to travel through Germany, Austria, Switzerland and Russia and everywhere he was hailed as a piano virtuoso of the first rank. Incidentally, he was occasionally active as opera and concert singer, his latest appearance as opera artist being in Berlin where he sang the baritone roles in his friend's, Xavier Scharwenka's opera Matawintha.

In 1877 he was called to Lubeck, where he was engaged as director of the Academic School of Music, and 1890 he went to Sonnerhausen as director of the National Conservatory and conductor of the famous Loh concerts. In 1891 he went to Mayence as the director of the municipal school of music and in 1894 he obtained the Klindworth Conservatory of Berlin and merged it with that founded by Xavier Scharwenka. At that time he was selected by the Philharmonic Society of Potsdam, the oldest organization of this kind in Germany, as conductor of its symphony concerts, at the same time he became choir director of the famous Emperor Frederick Memorial Church of Berlin. He received many distinctions, among them appointment as honorary member of the Royal Academies of Bologna and Rome-Larino, and the Gold Service Medal, with the crown for art and science.

His artistic activity in San Francisco was principally confined to his pedagogical accomplishments and proved unusually successful and gratifying. Many of his pupils have established for themselves splendid careers at home and abroad. Among them must be included Margaret Bruntzsch, for many years first vocal artist at the Court Theatre in Karlsruhe (Baden), and repeatedly participating in the Festival Plays at the Wagner Theatre in Bayreuth; Charles F. Bulotti and Lawrence Strauss, Don Cameron and in recent years Ruth Mullen, Hazel and Myrtle Wood, and Albert E. Gross, all of whom distinguished themselves in last year's presentation of Beethoven's opera Fidelio, which in association with Professor Genss and under the direction of George von Hagel, enjoyed a brilliant success.

Professor Genss also introduced a number of able pianists, he conducted a number of concerts wherein some of his pupils appeared in operas of his own, in various compositions of concert calibre, and also in extracts from the standard operas. From 1911 till 1914 Professor Genss was in Europe where his opera Hunold was presented with emphatic success. After the War he re-

turned to San Francisco. Herman Genss has always been a staunch friend of the Pacific Coast Musical Review and supported its policies from its very beginning. He has done a great deal for the cultural development of the community by adequately preparing many young and accomplished students to take an influential share in the musical development of the city.

Henrik Gjerdrum, pianist and teacher, began his tenth year of teaching activities in San Francisco after having spent three months traveling and studying abroad. Mr. Gjerdrum is devoting most of his time to teaching, but also finds time for concert work. On November 12 he appeared as assisting artist at the annual concert of the Norwegian Singing Society.



WILLIAM GEPPERT

Editor of the Musical Courier Extra of New York and the dean of music trade journal editors in America, if not the world

RENA LAZELLE

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SAN FRANCISCO

SCHUMANN-HEINK'S FIFTY YEARS OF ARTISTIC TRIUMPHS

Unparalleled Career of Public Service During Which Diva Remained Unrivalled in Public Favor and in the Front Rank of the World's Greatest Artists—Her Humanitarianism Became Proverbial

When the final pages of music history are written, the name of Ernestine Schumann-Heink will appear conspicuously. And there will be attached to that name a record extending over half a century of artistic achievements; achievements touching both opera and concert, in which voice, interpretative resources and human kindness have joined in contributing to the happiness and enlightenment of innumerable persons.

It will be a career to contemplate the consciousness of a service performed for others—for from the beginning Mme. Schumann-Heink has considered the welfare of others, perhaps even before she thought of herself. That was demonstrated as far back as 1875, when the then young singer sang for the

Heinrich Boetel. For that appearance the singer received 30 marks, while the newspaper critics awoke suddenly to the discovery of a new contralto who they felt was destined to become great.

Those predictions were not long in actually coming to pass. Presently she was summoned to take the place at the Hamburg Opera of a displeased prima donna contralto who was to have sung Carmen. Mme. Schumann-Heink turned this chance to such account that she was soon therefore presented in the role of Fides in *Le Prophete*.

Such were her subsequent successes that not long thereafter she was invited to become first contralto of the Berlin Royal Opera, the goal of foremost singers through-

out found an artist, completely routinized in the great traditions of opera; an artiste with a voice conceded to be one of the finest heard, and used with a technical perfection few singing voices have revealed. Then there was the emotional warmth, coupled to an intellectual understanding, which made Mme. Schumann-Heink's interpretations unique.

Time passed, and little by little the concert stage beckoned to this illustrious singer. Here, too, did this mistress of song display a special fitness for a character of effort which not many opera singers—even those of demonstrated capacities—possess. There was the smooth line of the legato, a full knowledge of classic literature and, finally, an ability to convey to auditors the subtleties of the texts. There seemed no limitations to the character of songs Mme. Schumann-Heink was able to so faithfully represent. The simple and complex appeared equally appropriate for her use; and a large repertoire became larger as the concert seasons passed.

Back and forth across the United States continent the singer went. City after city



VLADIMIR DRUCKER

Solo trumpet of the San Francisco Symphony Orchestra and one of the foremost trumpeters before the public

director of the Vienna Opera in the hope of securing an engagement which might prove to her father and mother the wisdom of her choice of a life work. But there was no more encouragement from this director than from within her own home. Nevertheless, the contralto persisted, and opportunity finally came in the form of a debut at the Dresden Opera.

During the next three years there came a growth in the equipment of the artist. Her voice and her understanding of opera requirements developed. Then the singer married, and in time came the first baby. To care for her motherly as well as for her operatic duties imposed upon the youthful contralto a burden not easy to sustain. Those were dark days, days during which the struggling artist knew what it was to experience hunger. Just around the corner, however, and waiting for her was success. It began when Mme. Schumann-Heink consented to appear as Azucena in a performance given in Berlin for the benefit of the

out Germany, and an institution of renown.

For several seasons she sang a large repertoire of leading contralto roles, her voice and art impressing more and more those of discriminating taste who heard and saw her. It was natural that her renown should have reached the United States, and presently she was asked to visit in a professional capacity the country which has since become hers.

The story of Mme. Schumann-Heink's triumphs in the land where she now makes her home would make a long story. It is one filled with recognition of a sort which comes to only a chosen few, in any generation. Her immediate acceptance by the critical patrons of the New York Metropolitan Opera House was a tribute which predicated to a large extent the future of this exceptional artiste. In those circumstances it is a further tribute that she was engaged to appear at this institution during the 1925-1926 season.

Those early days at the New York Metro-



GERTRUDE LANG

An enthusiastic artist and skillful pianist, who won well-merited successes as soloist and two-piano exponent

was visited; then revisited, time and again; for by this time Mme. Schumann-Heink had become an institution. She had developed her own faithful legion which turned loyally to her whenever she appeared.

Then came the World War, in which the contralto found herself so delicately placed. But she gave herself whole-heartedly to her "soldier boys," singing for them and devoting her efforts to the welfare of those she could not reach with her voice.

Since that conflict, Mme. Schumann-Heink has gone on with her art. This season marks her farewell tour, during which she will sing in 75 leading American cities.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

THE "FUN" METHOD OF PIANO TEACHING AND THE FUTURE OF THE INDUSTRY

By GEORGE Q. CHASE, President Kohler & Chase

[From the Musical Courier Extra, New York, November 15, 1927]

My ideas on the future possibilities of the piano business have undergone a complete change during the last three months.

Three months ago I felt that we were catering to a narrow market and a narrowing market, mainly because the number of people who use the keyboard seemed to me comparatively few and not increasing.

Like everybody else, I was convinced that the piano was a very difficult instrument to learn to play, requiring special talent and years of weary scale-drumming. This conviction, deep-rooted in the public mind, has kept most people from ever starting to learn piano-playing. Worst yet, about nine out of 10 who did start became discouraged and quit. It seemed to me impossible for any product to become more popular, when those who want to use it become discouraged at the start. Imagine what the automobile busi-

ness would be today if the public had always been thoroughly convinced that learning to drive a car required very special talent and years of dreary effort. I could see no bright future for the piano business because there seemed no prospect of increasing to any extent the number of piano users; and everybody knows that the demand for the piano, like the demand for anything else, increases or diminishes in proportion to the number of its users. Today I am an optimist. I believe it is now within our power to develop a larger and better piano business than we have ever enjoyed heretofore. The general conviction that the piano is difficult to play, and therefore the instrument for a favored few, is the barrier that has stood between the piano and its real potential market. And now a way has been found to break down that barrier—a practical way and a profitable way. The Knox System of Piano-Playing called the Fun Method has proven, and thoroughly proven, that the piano is probably the very

How practical and profitable this way is can be judged by the fact that the Fun

piano and is held back only by that idea, that the piano is so hard to learn.

We run classes continuously from 9:00 a. m. to 9:00 p. m., students come any time without appointments—a plan which pleases the public and for which the Fun Method is especially adapted. The charge of only \$3 a month for class lessons—just as many lessons as the student desires—makes it easy to get students, and the fact that if the student or his family is paying for a piano at Kohler & Chase or buys one within six months, the tuition will be credited on the piano account, is a gentle reminder that we are in the piano business.

We know from our experience that within certain limits, the bounds of which we can't even estimate yet, we can increase the number of piano users at will. The possibilities appear so great that we have stopped trying to figure them out, and are devoting our energies to the securing of more teachers and space to accommodate more students.

The Knox System, Inc., of 26 O'Farrell street, San Francisco, plans to open the Fun Method to progressive dealers throughout the country, and I feel sure that our record of results, remarkable as it now seems, will



LAWRENCE STRAUSS

The distinguished tenor soloist and pedagogue who has gained plaudits in America, England and France



PEARL HOSSACK WHITCOMB

A successful California vocal artist and instructor, who is among the most active members of the musical profession

Method School started by Kohler & Chase on August 8, 1927, in San Francisco, has now, October 27, 1927, 550 active students and has paid its own way from the start.

Most of the students had pianos at home, of course, but just 154 of these 550 students, or better than one in four, have signed contracts to purchase pianos. No special sales efforts have been made at any time to force students to purchase—this demand was created almost entirely by the fact that when a piano student wakes up to the fact that he can and is playing the piano, he naturally wants one. When one learns to drive an auto he wants to own an auto to drive—it's just the same thing.

The Fun Method School at Kohler & Chase is a permanent promotion for every month in the year—we plan to take on several hundred new students each month, as our accommodations will permit—we feel certain that the supply of students will never run out, for we know that one (or more) in practically every family wants to play the

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soon look insignificant compared with what others will do and compared with what we will accomplish in the future.

The Fun Method has already upset prejudices and traditions as old as the piano itself, and that it opens up the possibility of a new era in piano merchandising I can not doubt.

Martinelli of the Metropolitan, after an hour of investigation in our Fun Method School in San Francisco, insisted on starting his own children in New York without a teacher until a school shall be available, and what he thinks can best be expressed in his own words, "After investigating the Fun Method of piano teaching, I wonder why it was not invented long before, but it requires genius to reduce any science to its simplest form. The Fun Method is extremely simple and direct, yet complete and comprehensive. The Fun Method is a boon to the thousands of people who want to play the piano, but who dislike the idea of practicing scales on the old system. I think the enthusiasm of Fun Method students is accounted for by

the interesting work and rapid progress made under this new method."

Every teacher and musical authority who has visited the school has enthusiastically endorsed the Fun Method for its sound musical worth—among these are many of the great stars of the Metropolitan Opera Company, including besides Martinelli, Tokatyan, Amato, Picco, D'Angelo, Bada, Papi, Roselle, Pinza, Chamlee. Castro, the eminent language instructor of the Metropolitan Opera Company, a man of distinguished attainments in the science of teaching, is studying the Fun Method himself and expressed his views in the following letter, "I want to thank you for a very interesting demonstration of the Fun Method of teaching the piano. It has been for me a most entertaining experience. The method of teaching languages has been tremendously improved in the last few years and now this new and more scientific method has been applied to piano instruction. You are doing a big work for music in introducing this new system."

We know that the piano is the fundamental instrument, the best-loved instrument, the instrument that nearly everybody wants to play. The Knox System has proven to us that the piano is the instrument that nearly everybody can play, and therefore we can, for the first time in piano history, proceed in



YEHUDI MENUHIN

The phenomenal child violinist who just returned from triumphs in Paris and created a sensation in New York, with his teacher, Georges Enesco

a systematic way along sound, constructive and profitable lines to break down that barrier of false belief, that it is almost impossible for the average person to learn to play.

PERSINGER STRING QUARTET

The committee of patrons of the Chamber Music Society of San Francisco, under whose sponsorship the series of Chamber Music Concerts by the Persinger String Quartet are being conducted, has arranged for special season ticket privileges for the remaining concerts to be given by the Quartet. The committee realized that owing to the length of time intervening between the first and the second concert of the season, many people hesitated to purchase season tickets, not knowing whether they would be here to avail themselves of the entire series. Season tickets for the remaining five events will be proportionately less than prices which obtained for the entire six concerts.

In the course of the five concerts to be given after the new year there will be heard three internationally famous soloists. They are: Nikolai Orloff, renowned Russian pianist; John Powell, noted American pianist-composer, and Henri Deering, brilliant American pianist and particularly well-known as an exponent of the modern school.

THE WESTERN MUSIC TRADES ASSOCIATION —WHAT IT IS AND WHAT IT HAS DONE

By SHIRLEY WALKER, Former Secretary

Late in 1923 B. P. Sibley, president of the Western Piano Corporation, and Ed. L. Berg, former publisher of the Western Music Trades Journal, conceived the idea of a convention of all engaged in the business of selling musical instruments in the Pacific Slope States. While the music merchants have a National convention every year, it was pointed out that the problems on the West Coast are essentially Western problems, peculiar to the territory far removed from the factories and source of supply. These two men felt that getting together once a year for a general interchange of ideas, and for the purpose of getting acquainted with each other, would be advantageous to the music business on the West Coast.

These two men enlisted the support of



SHIRLEY WALKER

Former secretary of the Western Music Trades Association who was greatly responsible for the success of the Pacific Coast Music Trades convention held in San Francisco last summer

George W. Hughes of Wiley B. Allen Company and of Shirley Walker of Sherman, Clay & Co. It was determined that the first convention would be held in San Francisco in July, 1924, and these two men were given the job of running it. Plans were hardly under way when Mr. Hughes passed away rather suddenly. The burden of rounding out and executing the plans fell upon Mr. Walker. Philip T. Clay, president of Sherman, Clay & Co., accepted the chairmanship, and the first convention was a great success from every standpoint.

The second convention was held in Los Angeles in June, 1925, with E. A. Geissler, vice-president of the Birkel Company, as chairman. It was even a greater success. The third convention was held in Seattle in July, 1926, with Edward Kelly of the Hopper-Kelly Company of Seattle as chairman. This convention also was a great success. The fourth convention was held in San Francisco in July, 1927, with Philip T. Clay again as chairman. This convention was a bigger success than any of the previous conventions—in attendance, exhibits, excellence of program and entertain-

ment. The next convention—the fifth—will be held in Los Angeles in June, 1927, with Ed H. Uhl, president of Southern California Music Company, as chairman.

The Western Music Trades Association, while governed by an elected board of directors and set of officers, really functions only to organize and run this annual convention. It leaves the actual trade work to the local music trade associations in the Coast cities, as they are better qualified to handle their own problems. However, the Western Music Trades convention devotes a good part of its deliberations to the promotion of music. It endeavors to get before the dealers assembled from every part of the West plans for building up an interest in music in their community—such things as supporting Music Week, symphony orchestras, high school band contests, piano playing contests, the giving of group piano instruction in the schools, the teaching of musical instruments in the public schools, the securing of credits



LEONIDA CORONI

The distinguished operatic and concert baritone who scored artistic triumphs at leading opera houses in the world—temporarily residing in San Francisco

for applied music in the high schools and universities.

The music merchants feel that there is close tie between them, the music teachers and the concert artists. They feel that they are all working toward the same end, that they can mutually help each other with their problems—and that they can increase the happiness and contentment of any community that appreciates music—and plays music.

PIANO INSTRUCTION

Banks Mrs. William Henry (Phone Sunset 9226)
95 Linares Avenue

JOSEPH GREVEN

Voice Specialist, formerly director of Coburg Opera School and Berlin Master Classes. Teacher of prominent European and American singers. Telephone for appointment, Bayview 5278. Studio, 3741 Sacramento street. Also author of "MECHANISM OF THE VOICE," a book exceptionally praised by critic and profession. For sale at Wiley B. Allen and other music stores.

SUBSIDIZATION OF MUSICAL ENTERPRISES

By REDFERN MASON

The present system of financing musical enterprises by private capital is inefficient. The San Francisco Symphony, after 15 years of useful service, reaches only a small minority of the people; the opera touches only the fringe of society.

They manage these things better abroad. There music is regarded as education and is subsidized by state or municipality. That is what we in America will have to do if we want to put symphony and opera on anything like the European footing.

"But aren't you afraid of dragging art into politics?" somebody may object. Well, they have faced this problem in France, in Italy, in Germany and, though there is an occasional dispute over a directorship, it is purely an artistic dispute. Politics, in the American sense of the word, never enters into it.

The remarkable thing is that, in spite of the commercial chaos brought about by the war, the ex-belligerents continue to subsidize their opera houses, their theatres, their symphonies and their great music schools.

Berlin has difficulty in balancing its budget; but it still keeps up the yearly subsidy of \$30,000 to the Charlottenberg opera house and, if need be, this sum can be doubled.

We in San Francisco, with our pitiful three weeks of opera a year, may envy the city of

A small advance in prices will make good the remaining \$63,000 in a season as long as that of Frankfurt.

You may wonder how the pill is gilded, so as to make it agreeable to the palate of the taxpayer. The recipe varies with the place. The usual device is an amusement tax. In Milan, for instance, everyone who patronizes the racetrack contributes his quota towards the upkeep of La Scala. In Riga they place an impost on railway tickets and alcoholic liquors. What a heavenly place for music this America of ours would be if we could tax bootleg! Gothenburg has a tax on foreign artists. Why not? A 5 per cent tax would not deter John McCormack from coming to San Francisco, for he takes from \$15,000 to \$20,000 out of the city every time he sings here.

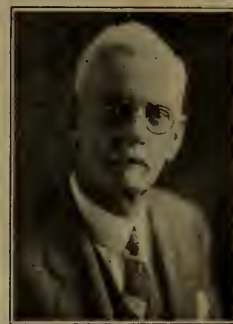
We have a conservatory of music in San Francisco with a world figure, Ernest Bloch, at the head of it. But it is hampered for lack of funds. The government of Belgium is wiser. It gives the Brussels conservatory an annual subsidy of \$105,000. More than that, the Belgians make grants to some 90 musical schools in different parts of the

and seeing them therefore becomes a habit. After the war, Germany felt that she could not forego giving Beethoven and Goethe to the people. They needed the stimulus of the works of these masters to keep up their morale.

And subsidization would not be such an innovation in America as people seem to imagine. San Francisco has already gone quite a long way towards the civic provision of music. The city has a band, for which is paid \$10,000 a year. There is a city chorus master, whose services cost an annual \$4000, with the result that, at least, San Francisco has a chorus of which it can be proud. The supervisors made a donation of \$13,000 to the Summer Symphony. They recognized the value of music as a civic advertisement. There are five civic "pops" of the symphony, and the fact that the audiences average some 9000 is the best answer imaginable to those who ask whether the people really want good music. Last, but in some ways most significant, the people of San Francisco have just voted \$4,000,000 to build a War Memorial Opera House.

We pay to teach music in the public schools; the Government furnishes a band for every regiment and for every warship. Why? Because music is not a mere pastime; it is a necessity. If our young people could get the habit of hearing good music, criminality would be reduced greatly. In a word, music is education, and education is a thing worth paying for.

Already, that serious-minded body of men,



FIVE OFFICERS OF THE SUMMER SYMPHONY ASSOCIATION OF SAN FRANCISCO

John Rothschild (first vice-president), Mrs. Lillian Birmingham (second vice-president), Joseph S. Thompson (president), Mrs. Leonard Wood (chairman Subscription Committee), Thos. F. Boyle (treasurer)

Frankfurt. The German city has opera 10 months of the 12, seven days a week, and at such reasonable rates that your workman can, and does, enjoy his Tristan and his Tuberflote for about the same figure that an American brother pays to see a movie.

Dresden faces an annual deficit of \$500,000 for opera and symphony combined. But the city pays out an annual subsidy of \$437,000.

country. The teachers in the Strasbourg conservatory are public servants and, after teaching for a term of years, they retire on a pension.

People wonder how it is that Shakespeare is so much better known in Germany than he is in this country or in England? The explanation is simple. The manager of a subsidized theatre has to put on the classics,

the Commonwealth Club of California, has taken up the subsidization of music as a problem worthy of study. Californians Incorporated and the Chamber of Commerce might take it up with advantage as well.

There is no publication of any kind that has done more for the resident musician than the Musical Review. Why not advertise in it?

A PRACTICAL SOLUTION OF THE RESIDENT ARTISTS PROBLEM

(Continued from page 3)

They have met with success during a stated period, they may then apply for bookings in the federation's various clubs. California is to be divided into districts of from 500 to 1,000,000 inhabitants, according to the cities located in the district. It should not be difficult to secure about 20 districts. Each district is to give from 10 to 20 concerts a year. This would make available for resident artists from 200 to 400 concerts a year at an average fee of from \$100 to \$250. As already stated, it is possible to secure a membership of 10,000 in this State which will pay \$50,000 a year in dues at the modest rate of 10 cents a week. After deducting, say 15 per cent for running expenses of the offices, there would remain more than \$40,000 to be distributed among resident artists. If there are 40 artists of established reputation living in California we consider this a big percentage. In this case each artist can earn \$1000,

while he resides here, and is able to earn additional sums from other sources.

We are only mentioning here a rough outline of the plan. The federation will no doubt be able eventually to secure donations for other purposes, to assist resident artists and later even talented students in the way of scholarships and to obtain adequate tuition otherwise. Many new ways will be discovered which will make such an organization a blessing for the musical profession. Of course, those at the head of such an influential and important movement must serve the cause from a philanthropic standpoint. No salaries for presiding officers can be allowed. No one can secure funds for personal services. No one can use the organization for commercial aggrandizement. Only absolutely unselfish and big-hearted leadership will make this movement a success. The editor of this paper is willing to start the movement and he has been assured by sufficient musical people of prominence and by newspapers that he may count upon hearty co-operation both in Northern and Southern California.

ENESCO'S ONLY RECITAL HERE

Georges Enesco, the famous Rumanian violinist, who is well remembered by San Francisco music lovers for the magnificent performance of his own symphony, which he conducted here two years ago, and for his playing of his concerto for violin and orchestra, which he played in masterly fashion at that time under the baton of Alfred Hertz, will now for the first time be heard in a complete recital of violin works, according to Manager Selby C. Oppenheimer, who announces that Enesco is booked for a concert appearance at the Exposition Auditorium on Monday night, January 9. This event will be the sole appearance of the famous Rumanian in Northern California as recitalist, although he will also be featured as soloist with the orchestra in subsequent appearances in both San Francisco and Oakland.

A threefold genius is Georges Enesco. As violin virtuoso, composer and conductor he has won world-wide recognition. He first appeared in America during the season of 1922-1923, but his fame had preceded him principally, however, as composer. As a performing artist he had made a European reputation second to none. He has those qualities of breadth, virility, and simplicity of style that give to his playing a searching element of truth. He employs himself unreservedly to the revealing of the eternal verities of art. His technic is that of the

operation of music-lovers, civic and fraternal orders of this city and adjacent communities.

The Mission Santa Clara, one of the early California Missions, located 40 miles south of here on the campus of the University of Santa Clara, was destroyed by fire two years ago, and to aid in the restoration of the structure, the N. S. G. W. committee decided to offer a guarantee to the Notre Dame singers to appear here on January 3. The attractively low prices of 75 cents, \$1, \$1.50 and \$2 have been named for reserved seats with no war tax. Mail orders should be addressed to Sherman, Clay & Co., Sutter and Kearny streets, San Francisco, and checks or money-orders should be made payable to Charles A. Koenig, treasurer, and are to be accompanied by self-addressed stamped envelope.

ELWYN ARTIST SERIES

Mary Lewis, leading soprano of the Metropolitan Opera Company, who will appear in San Francisco in song recital at Scottish Rite Hall, January 20, under the management of the Wolfsohn Musical Bureau of New York, Inc., recently gave her second recital in Little Rock, Ark., her home city. Upon this occasion Miss Lewis was signally honored by the governor of the State, who presented her with an engraved scroll expressing for the State of Arkansas proper acknowledgment for the honor which her accomplishments have reflected upon the State. Following her concert in Little Rock the Arkansas Gazette declared:



HOMER HENLEY

One of San Francisco's most distinguished vocal artists and pedagogues—president of the Musicians' Club



ALBERT A. GREENBAUM

Secretary, Musicians' Union, secretary Summer Symphony Association and one of the best musicians San Francisco ever had



WILLIAM EDWIN CHAMBERLAIN

One of California's leading baritones and teachers—founder of Young People's Symphony concerts—past president of the Musicians' Club

virtuoso, and he is fortified by the rare gift of insight. There is, at all times, the genuine poet in Enesco, no matter in what capacity he appears.

Two of the major sonatas are promised by Enesco to San Francisco music-lovers, for this program at the Auditorium. The lovely Nardini in D major and the famous work of Cesar Franck, will be flanked by selections from the pens of Corelli, Saint-Saens, and in all likelihood the Zigeunerweisen of Sarasate. Enesco recital tickets will be placed on sale on Monday morning at Sherman, Clay & Co.

NOTRE DAME GLEE CLUB

The famous glee club of the University of Notre Dame, composed of 40 highly-trained voices, is to sing in San Francisco on the night of January 3, under the auspices of the Native Sons of the Golden West, a non-sectarian organization, and the entire proceeds from the concert will be turned over to the Mission Santa Clara Restoration Fund. Announcement was made yesterday by Frank M. Buckley, general chairman of arrangements, that the Civic Auditorium has been engaged for the recital, which will be the first appearance of this well-known and talented singing organization in San Francisco. The extension of the Order Committee of the Native Sons' order is directly sponsoring the concert, with the co-

"Her first group of songs immediately established the fact of the prima donna's progress in her art since her last appearance here. With more than a year's additional experience both in opera and in concert she has palpably gained in poise, in technic, in control and also in tonal quality. She seems sure of herself, composed with professional approach which only comes with experience. The concert proved that Miss Lewis is a finished artist in every respect."

Beginning with the Mary Lewis concert in January there remain nine events in the Elwyn Artist Series. The nine attractions include: Nikolai Orloff, Albert Spalding, John Powell, Kathryn Meisle, Hulda Lashanska, London String Quartet, Florence Austral and Reinald Werrenrath. In response to popular demand the management has arranged for a limited number of season tickets for the nine events proportionately reduced in price as compared to quotations for the entire 11 concerts in the series. Season and single admission tickets are on sale for all events at Sherman, Clay & Co.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

DO YOU LOVE MUSIC?

By V. de ARRILLAGA

It is a wonderful thing to follow out work in life that you naturally love. For an individual to do something that he dislikes is really work and hardship for himself, as well as for all those with whom he comes in contact. A man or woman who finds out that they have a music nature would do well to instruct themselves in this most agreeable of fields; as what is more delightful, in youth, middle-age, or old-age, than ability to play, sing, or press themselves otherwise in music.

Music always indicates that there is harmony in the one who interprets it. Atmosphere is an absolute essential in producing a good musical result. By atmosphere, we do not mean exactly surroundings as music is the idealism that breathes in the student or school, but the people with whom the pupil has to form contacts.

The Arrillaga Musical College is conspicuous in this respect. The ideal that has ever been held by V. de Arrillaga, the director, and A. Artigues, the president of the college, has been communicated to the associates so that the minute one enters the school, one becomes aware that there is a difference in this house of music.

The college is an old institution. It has a tradition. And the personality of its founder, the late Santiago Arrillaga, constantly lives and has become a part of the school. For

recitals that are often held by the pupils, and the monthly recitals by the members of the faculty, bring to the students and their friends, a love and appreciation of classics and form an association between faculty and students that is lasting.

Flora Howell Bruner, soprano, has just concluded one of the busiest and most successful seasons of her long and active career. This artist is recognized in the district as an oratorio, concert and radio singer of distinction and she is also highly esteemed as a vocal teacher. During the year, Mrs. Bruner has been frequently heard at various music clubs and similar organizations where her lovely voice and polished artistry has afforded great pleasure to the fortunate enough to be present. She has been the recipient of innumerable letters from admirers all over the State who have heard her radio programs. In nine out of 10 these messages congratulated Mrs. Bruner for the splendid choice of her songs as well as her delivery of them. Besides occupying the position of soprano soloist at the synagogue situated on California Webster street, Mrs. Bruner is often called upon to substitute in the choirs of various churches in the vicinity. These duties coupled with her studio activities, keep Mrs. Bruner busy as any artist could hope to

A NEW ADDITION TO THE ORCHESTRA FAMILY

By S. O. ALLISON

The modern violin, viola, and violoncello are all descendants from the ancient family of viols. The double bass, or bass viol as it is still called, is a direct modern representative of the old viol family—the other instruments all having been changed in shape, size, number of strings, and way of tuning. The present day string quartette is composed of two violins—viola and violoncello. The violin takes the soprano voice, and viola alto, and the cello the bass. The viola is tuned a fifth below the violin while a full octave divides the viola from the violoncello. The result is that there is no proper bass whenever the violoncello takes up the melody. The gradation of sizes of the ancient viols was better, as it showed soprano, alto, tenor and bass viols. In the modern violin family the intermediate instrument between viola and violoncello for some unknown reason was never perfected and its want has always been felt by the great composers. Bach constructed an instrument which he called "Viola Pomposa," intended to fill that want, but the instrument was not a success and did not survive its maker. Dr. Alfred Stelzner of Dresden attempted to fill the same want with an instrument called the "Violotta" (Italian for "big viola"). The "Viola Pomposa" and the "Violotta" both met with very little success owing to the fact that both Bach and Dr. Stelzner worked on an instrument to play under the chin—an impossibility, as the instrument can not be made large enough to be a success, and played in that position. Many others have worked on the same problem, but up to the present time none have

been able to produce an instrument worthy to sit in the same company with the other instruments of the violin family.

I first became interested in the instrument which I have perfected and named the "Tenora" some 30 years ago, when I heard a member of a Boston musical organization play on a Viol da Gamba. The tone quality was wonderful and more like a rich tenor voice than any member of the violin family. My ambition has been to reproduce that voice in the Tenora, which is tuned one octave below the violin, thus keeping the middle between the viola and the violoncello. The result is a combination of instruments which are divided by equal intervals and graduated in sizes, making the combination of voices complete and the harmony more satisfying. The Tenora rests on the floor and is played the same as the cello. The tone, on account of its smaller size and higher pitch, is more brilliant than the cello, partaking more of the violin quality. It is very responsive, plays easy, and can be executed on very rapidly. In size it is just right for easy handling and is an ideal instrument for a woman; and it should be the most popular solo instrument of the violin family, excepting the violin.

The Tenora is the addition of a new voice to the violin family to fill that space between the viola and violoncello, and is the only practical improvement or addition to the family since about 1550. It is entirely an American product, made and perfected in California, and played over the radio for the first time by Geo. Von Hagel.



THE TENORA

Above is view of the back and on top Column 3 of this page is the front view



S. O. ALLISON'S WORK SHOP

Where this expert violin maker is manufacturing a new string instrument he calls the Tenora

ELIZABETH SIMPSON

Elizabeth Simpson, the well-known pianist and one of the most distinguished and successful teachers on the Pacific Coast, is greatly in demand for the coaching of concert programs, her artist pupils being constantly busy with club and professional engagements. Among the dates filled by members of her coaching class this year are Elwin Calberg, concert, Twentieth Century Club, Berkeley; concert, Forum Club, San Francisco; concert, Miss Wallace's School, Piedmont; concert, Modesto; concert, Santa Cruz Musical Club; Pacific Musical Society; Ida G. Scott's Fortnightlies. Doris Osborne,



STANISLAS BEM

The well-known cello virtuoso who has established for himself an enviable reputation on the Pacific Coast

San Francisco Musical Club; Sunday Evening Concert, Women's City Club, San Francisco; Annual Concert of Etude Club, Berkeley; Rockridge Club, Berkeley. Grace Jorges Ball, Oakland Club; Etude Club. Mildred Turner, recitals at Community Club, Santa Rosa; Golf Club, Santa Rosa; Santa Rosa High School.

Mrs. Ruby Hicks, lecture recitals at Women's Club, Taft. Margaret Rish, concert, Twentieth Century Club, Berkeley; Treble Clef Club, Berkeley. Ellen Marshall, lecture-recital, "French Music, Old and New," Town and Gown Club, Berkeley; recital, Friday Club, San Mateo. Mary Robin Steine, concert, Berkeley Piano Club; Pacific Musical Society, Junior; Rockridge



EVELYN SRESOVICH WARE

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Teacher Piano, Harmony

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TELEPHONE GRAYSTONE 5542

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CHARLES F. BULOTTI

478 34th AVE.

TENOR

SAN FRANCISCO

Club, Berkeley. Joint recitals at Cora L. Williams Institute of Creative Education by Grace Jorges Ball, Ethel Long Martin, Margaret Fish, Doris Osborne and Mary Robin Steiner.

Invitational studio recitals at the Elizabeth Simpson Studios, Berkeley. Other appearances were made at the Sunday evening concerts at Hotel Mark Hopkins; Berkeley and San Francisco League of American Pen Women; Alameda, Oakland, University and Fremont High Schools, etc.

ANDREW BOGART

Andrew Bogart was born in San Francisco, where he received his early musical education from his father, Arthur W. Bogart, a composer and conductor of various oratorio societies in that and neighboring cities. After developing a voice which was in great demand on the Pacific Coast, Andrew Bogart gave his own song recitals from Los Angeles to Spokane and sang at all the principal popular and symphony concerts on the Pacific Coast. His debut was made in Herbert's The Serenade at the Tivoli Opera House in San Francisco.

Lamperti and Vannucinni were his teachers when he studied abroad. After making his operatic debut in London in The School Girl he toured in The Little Michus. When returning to America, he created the leading parts with Jefferson d'Angelis in The Girl and the Governor and The Paradise of Mohammat, and others equally well known. Mr. Bogart is settled in San Francisco, where he devotes much of his time to teaching the art of singing and composing music. Several of his songs are published by Luckhardt and Belder. Theo. Presser and G. Schirmer of New York have just closed contracts with him.

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AND MAY BE WITHDRAWN QUARTERLY

MUSICAL REVIEW'S FREE BOOKING BUREAU

THIS is the second year in which the Pacific Coast Musical Review has been trying to compile a COMPLETE list of resident artists desirous of obtaining engagements from the various sources that seek material for their programs. All we ask in return for our service is that EVERY ARTIST register with us, giving us necessary information regarding terms, practical experience, success at home or elsewhere and repertoire.

In all this time only FORTY artists have registered with us and the majority of those have had either only purely local experience or are just beginning their career. Our FREE MUSICAL BOOKING, INFORMATION and PUBLICITY BUREAU can not possibly function successfully unless we have the whole-hearted co-operation of the entire musical profession. We are willing to give our time and efforts toward the universal recognition of resident artists of ability. On the other hand we must have the assistance of these artists in order to accomplish something.

If you are interested in this campaign please call at or telephone to the Musical Review office, 801 Kohler & Chase Bldg., 26 O'Farrell Street, San Francisco.

JOSEPH GREVEN

Joseph Greven is one of the San Francisco teachers who enjoy an international reputation as a master of voice training, both as regards singing and speaking. He is the author of a little book entitled "Mechanism of the Voice and Guide for Singers and Speakers." In his preface he speaks briefly of having completely lost his voice for nearly a year through an unnecessary and unsuccessful operation. Specialists believed that he never would be able to utter a word. Nevertheless he was able to restore his own voice and succeeded in his operatic career through Central Europe and the United States.

Later his success as a vocal teacher in San Francisco attracted the attention of an European manager, who had him appointed vocal director of the Coburg, Germany, Opera School and Berlin master classes. After the war he returned to San Francisco, where he successfully continued his vocation as voice specialist. In this "Guide for Singers and Speakers," the author succeeded in condensing good old and new rules and his own

sang the Stabat Mater during the Panama Pacific International Exposition in Festival Hall in San Francisco and also at the Greek Theatre several times, among which was one performance when Tetrazzini was soloist. She participated in a concert rendition of Samson and Delilah, in Verdi's Requiem, and on other notable occasions.

In her studio work she has always stood for progress and achievement, and has to her credit a long list of young artists successfully launched. Some of her artist pupils now appearing are: Barbara Blanchard, soprano soloist, First Unitarian Church, San Francisco, and exclusive National Broadcasting Company artist; Eileen Piggott, dramatic soprano, soloist First Methodist Church, Oakland, and exclusively N. B. C. artist; Ruth Hall Crandall, contralto, soloist First Baptist Church, Oakland, and popular radio artist; Phillip Ashcraft, tenor, soloist First Baptist Church, Oakland, and KGO radio artist; Jennings Pierce, tenor, church soloist and exclusive KGO artist; Virginia Treadwell, mezzo contralto, soloist First Unitarian Church, Berkeley, and radio artist.

PEARL HOSSACK WHITCOMB

Pearl Hossack Whitcomb, one of San Francisco's most prominent vocal artists, is busier than ever, conducting large classes in San Francisco and Sacramento. The gratifying work done by her students in the professional field naturally increases steadily the demand for her training. Mme. Whitcomb in her voice building along the lines of normal and natural development of tone demands a relaxation that makes for conscious power. She also takes pains to insist upon concise diction, ear training, rhythm, solfege and elementary harmony. The last four studies are under the direction of Miss Lital Gross, a competent instructor.

Advanced students are coached in repertoire according to individual needs, whether opera, concert or oratorio. Mme. Whitcomb being an experienced linguist is able to lend a native flavor to the languages of Italy, France, Germany, Spain and Russia. The monthly musical teas held at Mme. Whitcomb's home on Russian Hill is an effective test for developing poise and finesse.



CURTIS PECK

The eloquent announcer of KPO, who was such a dynamic force during the recent Radio Audition

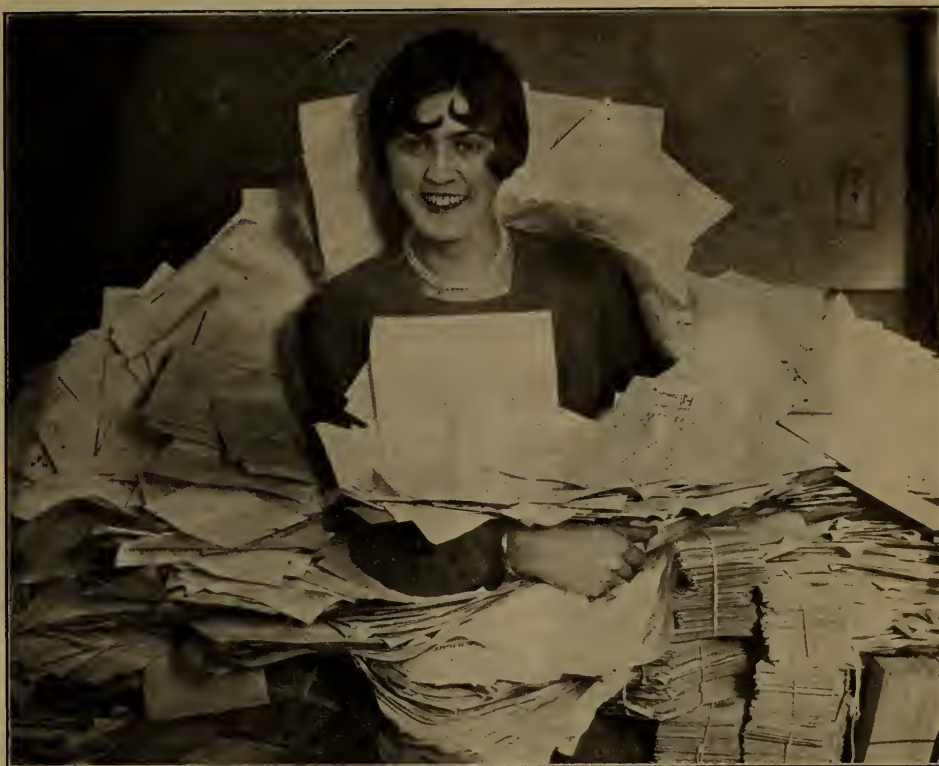
experience into one small but extraordinarily valuable volume for all those who have to rely on their voice and specially those who have impaired, ruined or even completely lost use of their voice.

The value of the book is best attested by its large sale, as it has now reached a second edition, although published only a short time, while the German translation has been accepted and copyrighted by a well-known publisher of Cologne, Germany. Those who have received and carefully read this treatise—and they include leading critics as well as conductors, artists and pedagogues—were unanimous in their expression of highest praise.

MRS. CARROLL NICHOLSON

Mrs. Carroll Nicholson, teacher of singing, is one of the best known and most outstanding musicians of the bay region. She is vice-president of the Alameda County Music Teachers' Association, and also held office in the California Federation of Music Clubs for two years. For 25 years she was contralto soloist of the First Congregational Church of Oakland and during that period filled many engagements in oratorio, concert and recital, some of which were attended with much honor.

She was once soloist with Eugene Ysaye,



MISS CARLMA DORN

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Kohler & Chase Bldg. Oakland

FAMOUS COMPOSER "POP" STAR

Georges Enesco, noted Rumanian violinist and composer, will make his most important Pacific Coast appearance this season as guest artist with the San Francisco Symphony Orchestra the night of January 12 in Civic Auditorium. The musical event will be the second municipal "pop" concert of the 1927-28 series.

Enesco has been the teacher of Yehudi Menuhin, San Francisco's boy wonder violinist, for the past few years, and his concert here is being awaited with interest. He made his American debut three years ago and won instant recognition as one of the outstanding figures in the world of music. Richard Aldrich in the New York Times declared of Enesco's first concert:

"His rhythm, his intonation, his technical mastery and the truly musical quality of his phrasing are unfailing. He was heard in the sonata for violin and piano and in the solo sonata for violin in C major, to both of which he gave a performance of great beauty. The unaccompanied sonata is one that violinists usually avoid on account of its difficulty and great length, especially the fugue. He took this at a deliberate pace, but the deliberateness was well repaid by the perfection with which all its difficulties were presented."

Conductor Alfred Hertz has declared that the Enesco "pop" event will undoubtedly be one of the best musical attractions of the entire season. He is preparing an unusually popular program for the concert he has informed Chairman Franck R. Havenner of the Auditorium Committee.

Yehudi Menuhin is also scheduled to make



MME. ISABELLE MARKS
One of San Francisco's most successful
vocal instructors

his most important Coast appearance this year as a guest artist in the city "pop" series. He will play with the Hertz organization the night of February 12. Reduced rate season tickets, including Enesco; Menuhin; Harold Bauer, pianist and Beniamino Gigli, the great Metropolitan tenor, may now be had at the Kearny street store of Sherman, Clay & Co. at from \$1 to \$4 the entire series of four concerts. Single seats for Enesco are also on sale.

PRIX DE ROME

The American Academy in Rome has announced its eighth annual competition for a Fellowship in musical composition, this being the Walter Damrosch Fellowship which was awarded three years ago to Walter Hefner. Candidates must file with the executive secretary of the Academy not later than April 1 two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination, such as a sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata-form or free modifications of it. A sonata for pianoforte or a fugue of large dimensions will be accepted, but not songs nor short pianoforte pieces.

The competition is open to unmarried men who are citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to

have reached the desired standard. The stipend is \$1000 a year for three years with an additional allowance of \$1000 a year for traveling expenses in visiting the leading musical centers of Europe. The winner will have the privilege of studio and residence at the Academy, and opportunity for six months' travel each year.

For circular of information and application blank, address Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park avenue, New York, N. Y.

THANKSGIVING PROGRAM

A Thanksgiving entertainment and dance was given on Wednesday evening by the Hotel Bellevue management for their guests and friends, under the direction of their hostess, Madame Stella Raymond-Vought. Over 200 guests attended the affair and enjoyed the program that was arranged. Those taking part in the program were, Andrew Robertson, basso; Miss Frances Newell, whistler (the human flute); Miss Lillian Rankin, from the McFarland School of Dancing, and Bert d'Alberts and Adell Waterbury, who introduced the "Bellevue Fox Trot" in honor of the occasion. Leonard E. Faber was floor manager.

Several large dinner parties in the dining-room preceded the dance. In one group there were 70 at a no-host table, which was artistically arranged with flowers and Thanksgiving favors by the hostess. Madame Vought had as her guests her mother, Mrs. Irene L. Raymond, a recent arrival from Washington, D. C.; her sister, Mrs. Mildred Arnold from Detroit; Mr. and Mrs. Andrew Robertson, Miss Frances Newell and E. Heywood. Other entertaining parties were Mr. and Mrs. James Northern, who had as their guests their daughter and her husband, Mr. and Mrs. Joseph Etinne. Miss Grace Parsons entertained a party of six; Dr. and Mrs. Doke and their two sons, Norman and Charles.

Mr. and Mrs. Henry B. Lister entertained the following guests: Mr. and Mrs. Lawrence Nelson, Countess Florenza Monsalve and Mr. Monsalve, Mr. and Mrs. J. F. Houser, Mr. and Mrs. E. L. Dupont, Mrs. Emelie Blanckenburg, Prosper Reiter.

On Friday evening, December 9, the Hotel Bellevue was the scene of a beautiful musical given by the management of the hotel for their guests and friends. The program included vocal, instrumental and two piano numbers by musicians of prominence in the musical world.

BLANCHE HAMILTON FOX

Some years ago a young girl left her native Boston, having made her preparations to win for herself a place in the sun—operatically speaking—full of enthusiasm, optimism and courage. Although, like us all, hardly realizing what was ahead in the nature of hard work and disappointments. Though the name given her, Blanche Hamilton Fox, stood for much in the line of achievement, still, to Italian ears, it was not "sempatica." With American ingenuity it became Bianca Volpini; and for years in Italy she was La Volpini, mezzo soprano, speaking Italian like a native; as well as in after years in Mexico and the United States.

"Although now," as Miss Fox says, "we are so fortunate as to have among us masters of voice and the different instruments to whom we go for instruction—and for what is called, for lack of a better name—atmosphere; then it was necessary to take up the study of music abroad. And one had then so great an opportunity to try one's wings in the smaller opera houses of Italy, France and Germany, with a certainty of good roles in the leading houses of the big centers for those who passed the great tests."

For those whose very souls are set upon the great stars of promise—Covent Garden, La Scala, Buenos Aires, Metropolitan—the road is surely long and hard. But the valiant soul wins in the end. To those given voice,

personality and intelligence, shining success is as sure as the sun that shines.

This young Boston woman went far along that road. Italy's best opera houses were open to her. She made Covent Garden and Mexico's capital as well as others on the way. Coming to San Francisco after two seasons in Mexico, Los Angeles and Honolulu with other artists of the operatic firmament, such as Bonci, De Segurola, Constantino, Martino and others. There were inducements attractive enough to keep Miss Fox here. She has made her home and studio here for some time. "I love San Francisco in the early mornings, at noon when the streets are crowded; at night when with most of us, ambition is at its height. There is no city quite like it—musically and in cosmopolitan beauty. I am always busy in my two choirs—Sherith Israel on Saturday and St. Dominic's on Sunday—my studio and my interests in the production of the Gilbert and Sullivan operas. Added to the most delightful social intercourse with San Francisco's splendid musical colony—what more could one desire?"

GREAT NEW PIANIST COMING

For two years Eastern music centers have been loudly singing the praises of Giesecking, the sensational pianist who invaded New York in 1925, and unheralded aroused the press writers to lofty heights of enthusiasm. In a trice Giesecking became the vogue, and capacity audiences gathered everywhere, and particularly a dozen times during his first



IRVING KRICK

An accomplished young pianist who has recently returned from both trans-continental and Oriental tours

season in the metropolis, to enthuse over playing that which had for its distinguishing character the genuine power to thrill. Few artists were accepted with such unreserved praise as was Giesecking. "He is a magnificent performer," wrote Leonard Liebbling, "a musician, an interpreter, a thinker and poet. His Debussy is of shimmering beauty, haunting hues and subtle suggestion. No one has ever played those pieces here with such entrancing effect. He is a great pianistic painter."

Hundreds of music lovers returning from Eastern visits have been spreading the Giesecking doctrine, till now, though his coming visit will be his first here, he already is keenly anticipated and reaches us with a reputation fully established. So certain in his success here is Manager Oppenheimer that contrary to the usual precedent, three instead of one recital, with each program different of course, is announced, these to be given in Scottish Rite Hall on the two Sunday afternoons of January 29 and February 5, and on Friday night, February 3. Eastern piano lovers have said time and again, "Giesecking is great." Westerners will echo these sentiments.

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LOS ANGELES

RECOLLECTIONS OF THE MUSICIANS CLUB

By JOHN HARADEN PRATT

IT has been questioned whether or not the Musicians' Club was an outgrowth of the Metronomes. I remember that H. B. Pasmore once handed me a tall, narrow card in gray headed, "The Metronomes." A list of musicians were on it who were supposed to tick. One would keep andante time, another presto, etc. That was, probably, in the fall of 1894. Dr. H. J. Stewart has written me in answer to some questions I asked. Here is a quotation from his letter:

"To begin at the beginning, the Metronome Club was the origin of the Musicians Club. It was formed by a few musicians who felt the need of companionship with other musicians, and so agreed to meet once a month and dine together for the modest sum of—I think—50 cents. Our dinners were held at the Commercial Hotel, and this arrangement was continued after the name of the club was changed.

"The Metronomes were very conservative and exclusive, and I think the membership was at first restricted to 12; afterwards it was raised to 24. Then came the change of name, and the subsequent development of the Musicians Club is a matter of history.

"I cannot remember the date of the formation of the Metronomes, but I think it existed in its original form for about two years. The original members included Rosewald, Lisser, Julius Weber, Lejeal, Pasmore, Robt. Tolmie, Teddy Vogt and myself. There were some others, whose names I cannot remember.

"You see, I am no good on dates; in fact, I am somewhat like the young lady who said she did not care a fig for dates.

"Rosewald was a very prominent member of the Metronomes, and later of the Musicians Club, and a very lovable man."

J. H. Rosewald was the leading spirit, as well as the originator, of the Metronomes, and it appears to have been a club without any particular organization, a board of officers being first installed when the name was changed to that of the Musicians Club.

The time of this foundation was in November, 1894, for the second anniversary was held Tuesday evening, November 24, 1896. We know that the president was Louis Lisser, because he retired December 8, 1897, after having served the club for three years as its first president.

Who the secretary and other officers were for 1894 we do not know; but the following names were those of members composing the council for the year 1895, and they were re-elected in December, 1896, to serve another year:

President	LOUIS LISSER
Vice-President	ALOIS LEJEAL
Secretary and Treasurer	JULIUS WEBER
Council Members	SIGMUND BEEL and H. J. STEWART

In February, 1897, Mr. Beel resigned his place because he was leaving for Europe, and S. Arrillaga was elected to fill the vacancy.

The spirit of the Metronomes was carried forward. Mr. Lisser, as he expressed it, "wanted the musicians to become acquainted with each other," and this thought was embodied in the by-laws adopted April 14, 1896, in the first article: "This club is formed for the purpose of promoting good fellowship among the musical profession, and shall be known as The Musicians' Club."

Here we find the facts of the establishment of our club, according to records left over from the fire, and from reliable testimony of living members, who were, like the Creation, "from the beginning."

During the lapse of 33 years, 1894-1927, certain members lost faith in the character and permanency of the club; but it has outlived all ups and downs. Even Mr. Lisser himself at one time resigned, returning later with the acknowledgment that he had been wrong and desired to be again among us. The whisperings heard here and there that the club was no longer what it had been had no effect on those who remained.

There were lean years, to be sure, after the earthquake and fire. In addition, there was a defection caused by the election of an opposition ticket at a meeting held December 13, 1908 at the Louvre, corner of Eddy and Fillmore streets. The late Louis H. Eaton, who was a nominee of the regular ticket for president, and Samuel Savannah, nominee for director, promptly resigned. Their action was taken as a signal for other withdrawals. However, that could not ruin the club for it had become known as being made up of representative musicians, and no other club had entered the field. It was indeed considered an honor to be a member of it.

William Edwin Chamberlain often expressed this thought during his recent presidency. He, so to speak, drove the truth home. It cannot be gainsaid that from the social and professional influences within the club the best of impressions have gone out to the public. The club has enjoyed a long term of years; many presidents have presided; each has brought his personal touch into the management, for variety and entertainment. Success in such things hangs on social touch and the contact of quality and worth among the members. On this basis the club is built, and the founders "built better than they knew." We may take pride in an organization of this character, because without it the musicians would be adrift from one another. It means a world of pleasure and profit to all.

Thirty-five years is half a generation. In this time many changes have taken place in the membership. Many have died, some have left the vicinity, and others resigned; but the places thus vacated have been filled with new members, and the club remains a permanent fold for musicians.

I first knew of the club when invited by Mr. Pasmore to a reception given to Franz Ondricek, Amalia Materna, Antonio Schott, Isidore Luckstone, and Arthur Fickenscher, whom Henry Wolfsohn had brought to San Francisco, and who were giving concerts at the Auditorium, corner of Eddy and Jones streets. After a concert Thursday evening, March 12, 1896, we repaired to the room on the mezzanine floor at Zinkand's 927 Market street, where the reception was held. The company was distinguished, and Mr. Lisser was a spirited toastmaster. Frau Materna declared herself very happy. When I reminded her that it had been 14 years since I saw her in her great role of Bruenhilda in Siegfried, at the Leipzig Stadt Theatre, in the scene when Siegfried awakens her from her long sleep, she exclaimed: "How glad I am that you should remember me after 14 years in the very part that I loved best. *Hab ich nicht schoen gezittert*—did I not tremble beautifully as I awoke?"

Otto Fleissner and I were proposed for membership and elected in April, and attended our first dinner, which was held at the California Hotel on Bush street. It was Wednesday May 27, 1896. I had been quite impressed when Mr. Lisser at the reception, had expressed the hope that I would "become one of us," and enjoyed immensely this first dinner—a prelude to so many happy occasions of the kind that have followed. It was held in the north room, off the lobby of the hotel. Subsequent "ladies' nights" were at this favorite place of meeting. Bruce Porter addressed the meeting on the subject, "Art and Carpentry in Music." I remember that urbane gentleman Senor S. de Arrillaga, was there, going early, and seemed to have carried something with him. Was it the spirit of the Basques?

There had been, years before that time, a musical festival in San Francisco, in which the entire community had given



Myrtle Claire Donnelly

American Soprano

Wins Unanimous and Consistent Acclaim
of Critics, in Appearance with the San
Francisco Opera Company



TURANDOT—September 19, 1927:

Myrtle Claire Donnelly carved another and significant niche in the slippery wall of fame with her interpretation of Liu, the slave girl. She put genuine feeling into the role, and her performance vocally was exquisite. This artist has progressed histrionically in an unbelievable manner since her first appearances with the San Francisco organization.

MOLLIE MERRICK,
San Francisco Bulletin.

LA CENA DELLA BEFFE—September 27:

The incidental tenderness of the Lisabetta episode gave Myrtle Claire Donnelly a stimulus to which she rose as she has never risen in any previous opera. Her Lisabetta, in its moments of tenderness, was beautifully sung and it was the best acting Miss Donnelly has ever done.

REDFERN MASON,
San Francisco Examiner.

Myrtle Claire Donnelly, as Lisabetta, made as fine an impression as she has at any time in her operatic career here.

ALEXANDER FRIED,
San Francisco Chronicle.

A voice of considerable charm is possessed by Myrtle Claire Donnelly and the future of this girl will be well worth watching. Of all the feminine principals, her work was the most satisfying. Her work in the last act was especially alluring.

EDWIN SCHALLERT,
Los Angeles Times.

FALSTAFF—September 25, 1927:

(Nanetta), a part in which Myrtle Claire Donnelly rose to the height of her operatic career in histrionic and vocal power.

CHARLES WOODMAN,
San Francisco Call and Post.

Her singing was the best she has given us this season. At its best it was excellent.

REDFERN MASON,
San Francisco Examiner.

CARMEN—October 1, 1927:

Martinelli was a convincing Don Jose, and sang his music superbly, especially his duets with Micaela, admirably played and sung by the versatile Myrtle Claire Donnelly. Donnelly made the most of Micaela's demure charms.

ARTHUR S. GARBETT,
San Francisco Daily News.

TURANDOT—October 2, 1927:

Myrtle Donnelly ha reso abbastanza teneramente la parte di Liu. Non possiede ella una gran voce ma e sa usarla con arte.

LA VOCE DEL POPOLO,
San Francisco, Calif.

Myrtle Claire Donnelly was a lovely Nanetta to look upon, and her singing was clean-cut of rhythm and sure of attack.

PATERSON GREENE,
Los Angeles Examiner.

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itself up to a noble enthusiasm. It was in 1870; then, in May, 1878, was held a grand musical festival in the Mechanics' Pavilion, on Mission street, near Eighth. Carl Zerrahn was imported from Boston to direct the music. In 1894, the Mid-Winter Fair brought Fritz Scheel and his Vienna orchestra to the coast. He had a benefit on the date of the inauguration of the Sutro Baths, Sunday, October 21, 1894. Mr. Scheel was then giving concerts every evening at the Auditorium, corner Eddy and Jones streets. The admission was 25 cents, and at first the attendance made the success great; but soon there was a slump, and the project failed. Scheel told me several years later, when he was here for symphony concerts under the management of Shafter Howard, "*Die Amerikaner sind Humbuger.*"

At the Auditorium there were symphony concerts. The sixth of a series was played on Friday, October 26. That might have been The Jupiter by Mozart which graced the program. Those who remember that time know that Mr. Scheel had great trouble in getting the right players, after his original orchestra was once broken up. He had been for years director of the Chemnitz Orchestra. Once, after the performance of the G minor symphony by Mozart, in speaking of the difference between his San Francisco players and those he had had in Chemnitz, his eyes flooded with tears.

I mention these concerts because the club later became deeply interested in the San Francisco Symphony Society. This society gave a series of 12 symphony concerts for the season 1897-1898 at the Tivoli Opera House with Scheel as conductor. They were a financial success, as well as a musical one. There was a net profit of \$3270, half of which was paid Mr. Scheel. Louis Lissner was president; William L. Carrigan, vice-president; P. M. Lillenthal, treasurer; Harold Wheeler, secretary; Dr. A. Barkan, W. L. Greenbaum and Frederick Zech, Jr., were members of the board. Dr. Stewart was manager in the season of 1898-1899, and the concerts were held at the Orpheum. The dates were: afternoons of Thursday, November 17; December 1, 15, 29, 1898; January 12, 26; February 9 and 23, 1899. These were also a financial success. The San Francisco Symphony Society was organized and incorporated in the spring and summer of 1897. The number of those who subscribed and became members was 640.

The Musicians' Club of San Francisco celebrated its second anniversary Tuesday evening, November 24, 1896, with 36 members. The occasion was a ladies' night. Here follows the program:

1. (a) Prelude and Fugue in F major.
- (b) Rondo FantasiaS. G. Fleishman
S. G. FLEISHMAN
- (c) Einmal pocht in Schoenster Stunde.....S. G. Fleishman
Duet in form of a canon for soprano and tenor
(H. Kletke)
MRS. FLORENCE WYMAN GARDNER and FRANK COFFIN
2. (a) When Stars Are in the Quiet Skies.....H. B. Pasmore
Serenade (Bulwer Lytton)
- (b) Here's a Health.....H. B. Pasmore
(William Winter)
MRS. FLORENCE WYMAN GARDNER and the
MISSSES ELIZABETH WARDEN, HENRIETTE GROTHWELL,
ANNA M. FORESTER
3. Legende in D, for violin and piano.....H. J. Stewart
JOHN MARQUARDT and H. J. STEWART
4. Six tone pictures for piano—Op. 36.....John W. Metcalf
(a) Souvenir. (d) Air de Ballet.
(b) In Good Humor. (e) Discontent.
(c) Sweet Repose. (f) Bird Catchers.
JOHN W. METCALF
5. (a) The Lark Now Leaves His Watery Nest.....Jas. Hamilton Howe
(Sir William Davenant)
- (b) Good Night, All's Well.....Jas. Hamilton Howe
(Thomas Didbin)
"Colonial Quartette":
The MISSSES FLORENCE DOANE, IVY GARDNER
MARY MANN, CLARA HEYMANN

- (c) Sing to the Great Jehovah's Praise.....Jas. Hamilton Howe
Vocal Trio
(Charles Wesley)
The MISSSES FLORENCE DOANE, IVY GARDNER, MARY MANN
6. Romanze for Violin and Piano.....Alois F. Lejeal
MESSRS. NATHAN LANDSBURGER and ALOIS F. LEJEAL
7. Maid Marian's Song.....H. B. Pasmore
(Edna Proctor Clarke)
MR. H. E. MEDLEY
8. (a) Zortzico (Basque Air) }
- (b) Habanera (Cuban Dance) }
.....S. Arrillaga
MR. SANTIAGO ARRILLIGA
9. (a) Prima Vista.....John W. Metcalf
(Anonymous)
- (b) AbsentJohn W. Metcalf
(Catherine Young Glenn)
- (c) Cavalier's Love Song.....John W. Metcalf
(Frances Fuller Victor, San Francisco)
GEORGE B. MCBRIDE
10. (a) Adagio from Symphony in A Minor, arranged
for pianoforte.....Peter C. Allen
- (b) Harmony of the Pines.....F. Louis King
LOUIS LISSER
11. (a) "Duncan Gray".....Wallace A. Sabin
(Robert Burns)
- (b) "Bonnie Lesley".....Wallace A. Sabin
(Robert Burns)
MR. WM. J. ANDREWS
- (c) "The Souls of the Righteous".....Wallace A. Sabin
Anthem for Mixed Chorus
(Wisdom iii, 1-5)
MRS. FLORENCE WYMAN GARDNER, MISS ANNA M. FORESTER
MR. WM. J. ANDREWS, MR. H. B. PASMORE

The after-dinner programs were constantly adhered to throughout the year, and also in 1897. Martinelli's was styled "Our old stamping ground" or "Our old haunt." It was in the Commercial Hotel, 122 Montgomery avenue (now Columbus avenue).

Once, in a restaurant, further up town, and before I became a member, Ysaye was the guest of the club. Dr. Lissner himself told how he and Mr. Rosewald felt constrained, on account of Ysaye's distinction, to offer him a glass of champagne, and the two agreed to go halves in the expense. Taking a modest glass themselves from the first bottle, they left the greater part to Ysaye, who, when the bottle was empty, said: "Now for the second bottle." When that was also empty he asked where the third bottle was, which, of course, had to be produced; and they agreed that Ysaye was no gentleman. The comical part of the affair was that those below the salt were murmuring and saying that they were also able to pay for Rheims dry at \$5 per, but had none. Then was the time to have sung—

*"O, wenn das Atlantische Meer
Lauter champagner waer!"*

The club has not always been fortunate in getting noted musicians as guests. Although there has ever been a strong feeling that to entertain such was one of the chief functions of the club, the opportunities to exercise the privilege are few and far between. One notable exception was when X. Scharwenka visited us at Martinelli's. This was on Monday evening, October 18, 1897. We were delighted. Scharwenka, as the dinner progressed, asked us if he should play for us, and, arising, took off his coat and cuffs. He began with the march from Le Prophete, and showed himself *hail fellow well met*.

We continued to meet at Martinelli's during 1897. The dues had been raised from 25 cents to 50 cents. The dinners cost 50 cents. Three months in the year were without meetings, viz., June, July and August. Still, occasionally we had a dinner in June.

On February 26, 1897, the program was in charge of Gustav Hinrichs and Julius Weber. It was dished up in Italian

Mabel Riegelman

PRIMA DONNA SOPRANO

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*As the Doll
"Tales of Hoffman"*



En Costume



As "Mignon"



En Costume



As "Butterfly"

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as well as the bill of fare. The wine was mentioned thus:

*"E por nix nito e non e vero
Una Mezza Bottiglia Vino Nero."*

"*Diferente Thingamajigos*" were offered, and Charles Gurdon Buck recited the following:

Andante Sostenuto—Vivace:

"To me it is a solemn thought
And one with mournful import fraught
That a lemon and a baby and a big bass fiddle
And an alpaca bonnet with a button in the middle
And a double headed rooster and a dicky-bird that sings
Are all the names of different things?"

There were programs by Landsberger and Sabin, Teddy Vogt, Dr. Stewart, Metcalf and others. Leander Sherman, our only honorary member at that time, always sent us the large Steinway free of charge.

Besides the interest we took in the concerts of the San Francisco Symphony Society, we established an annual competition in musical composition, by offering three prizes—a gold, a silver and a bronze medal—for the three relatively best compositions sent to the club by anyone. Public performance was guaranteed. The contest for 1898 was in chamber music, and restricted to not less than two instruments. MacDowell, Scharwenka and Foote were chosen as a jury. However, MacDowell refused to act when he found what the restrictions were, saying that the composer should be untrammelled. Scharwenka was away from his school in New York, so that Mr. Foote did his best alone in judging the works offered. This he did loyally and the gold medal fell to Mr. Lejeal, and the silver to Chas. E. Pemberton of Salt Lake. For the bronze, there was nothing in sight, and the club never repeated the competition. The performance of these winners was in the Sherman & Clay Hall, Central Block, 223 Sutter street, on the site of the building where the White House now is.

We gave a concert there on the occasion of the opening of the hall, Friday evening, May 21, 1897.

PROGRAM

1. Male Chorus—Bedouin Song.....*Arthur Foote*
THE LORING CLUB
2. Piano Solo—
(a) Tempo di Mazurka }
(b) Piece Fastastique, "Burlesque" }.....*John W. Metcalf*
JOHN W. METCALF
3. Song—"A Nocturne".....*H. J. Stewart*
MR. DONALD DE V. GRAHAM
4. Romanze for Violin and Piano.....*Alois F. Lejeal*
MESSRS. NATHAN LANDSBERGER and ALOIS F. LEJEAL
5. Songs—
(a) I Love Thee }
(b) Forest Wanderings }.....*Edward Grieg*
MRS. MILLIE FLYNN-WRATTEN
6. Part Songs—
(a) Treasures of the Deep }
(b) A Summer Song }.....*H. B. Pasmore*
THE APOLLO CHORAL SOCIETY
7. Sonata, Op. 13, G Minor, for Violin and Piano—
(a) Lento Dolorosa }
(b) Allegro Vivace }.....*Edward Grieg*
MISS ALICE BACON and MR. GIULIO MINETTI
8. Song—"Palisir d'Amour".....*Giovanni Martini (1741-1816)*
MR. L. YSERY CREPAUX
9. Harp Solo—Chimes of Sydney, Valse Caprice.....*John Marquardt*
MRS. JOHN MARQUARDT
10. Romance—Violin and Piano.....*Theodor Vogt*
MESSRS. JOHN MARQUARDT and THEODOR VOGT
11. Piano Solo—Rondo Fantasia.....*S. G. Fleishman*
MR. S. G. FLEISHMAN
12. Male Part Song—The Gondolier.....*F. Schubert*
THE LORING CLUB

Following is a list of the members at that time:

ALLEN, P. C.	LANDSBERGER, NATHAN
ARRILAGA, S.	LEJEAL, ALOIS
BACHELLER, WILLIS E.	LISSE, LOUIS

BARTH, EMIL	MARQUARDT, JOHN
BEEL, SIGMUND	MARTINEZ, SIGISMUNDO
BUCK, CHAS. G.	METCALF, JOHN W.
CREPAUX, L.	MINETTI, GIULIO
DELLEPIANE, F.	MOLLENHAUER, BERNARD
FICKENSCHER, ARTHUR	PASMORE, H. B.
FLEISHMAN, S. G.	PRATT, JOHN HARADEN
FLEISSNER, OTTO	SABIN, W. A.
GRAHAM, DONALD DE V.	SCHULTZ, MARTIN
HINRICHS, GUSTAV	STADTFELD, J.
HOLT, W. H.	STARK, FERDINAND
HOWE, JAS. HAMILTON	STEWART, H. J.
KELLEHER, ALFRED	TOLMIE, ROBT.
KENT, E. W.	URSOMANDO, V.
KING, F. LOUIS	VOGT, THEODOR

WEBER, JULIUS

At a dinner and musical entertainment on December 8, 1897. Mr. Lisser retired from the presidency. A loving cup was presented to him, which Mrs. Lisser treasures today for its beauty and as a memento from the club. The program marked high tide in the affairs of the club. Here it is:

- a. Die alte Muhme.....*Adolf Ernst*
- b. Am Abend (words by Julius Goebel).....*Arthur Fickenschcer*

MR. ANTON SCHOTT

DINNER.

INTERMEZZO—"Business."

MORE MUSIC:

- Piano Duet—a. Preludio, b. Fugue, Op. 47 from the Second Suite for orchestra.....*M. Moskowski*
MESSRS. LOUIS LISSER and H. J. STEWART
- Rondeau Brilliant, Op. 70, for violin and piano.....*Franz Schubert*
MESSRS. ARTHUR JOHANNSEN and S. ARRILAGA
- Piano Solo—Prelude and Fugue in B flat major.....*John H. Pratt*
MR. LOUIS LISSER
- Songs—a. Ich wand'le unter Blumen.....*Meyer-Helmund*
b. Herzens Frueling.....*Wicked*
MR. DONALD DE V. GRAHAM
- Piano Duet—Eine Ballscene, Op. 26.....*Jean Louis Nicode*
MESSRS. LOUIS LISSER and H. J. STEWART

Martinelli's, Wednesday evening, December 8, 1897.

The same evening, December 8, 1897, a new board of officers were elected:

- | | |
|------------------------------|------------------------------|
| President..... | H. J. STEWART |
| Vice-President..... | H. B. PASMORE |
| Secretary and Treasurer..... | ROBERT TOLMIE |
| | S. ARRILAGA and J. STADTFELD |
| | <i>Directors</i> |

May 5, 1898, Scheel gave his twelfth symphony concert at the Tivoli, with Harold in Italy, Berlioz, on the program. Bernat Jaulus played the viola solo part. On May 31, a Ladies' Night was held at the California Hotel. December 28, 1898, the officers for 1899 were elected:

- | | |
|------------------------------|-------------------------------|
| President..... | H. J. STEWART |
| Vice-President..... | H. B. PASMORE |
| Secretary and Treasurer..... | J. H. PRATT |
| | ROBERT TOLMIE and W. A. SABIN |
| | <i>Directors</i> |

Mr. Tolmie, in resigning as secretary, made the remark that he was thinking of giving up his profession. New members that came into the club this month were: Pierre Douillet, J. Wesley Wilkins, Ad. Locher, Oscar Weil and Alex. T. Stewart.

In February, 1899, Mr. Lisser had charge of the program, and played the Papillons, Schuman, and the A flat Ballade, Op. 47, Chopin. He also played with Mr. Minetti, Sonata for Piano and Violin in G minor by Arthur Foote, and Sonata for Piano and Violin, A major, Cesar Franck. Alex. Stewart furnished the music at the dinner on March 27. For Two Irish Melodies by Svendsen, I had provided four violins, two violas, two 'cellos, two contrabases and a flute. The flutist was H. Clay Wysham, debonair old gentleman, who went around in white gloves, everywhere carrying his Boehm-flute, which he taught and doted on. His appearance was striking in his flowing white mustache and side-whiskers. Mr. Wysham was the



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MATZENAUER : MISS NANETTE GUILFORD
MR. LAWRENCE TIBBETT : MR. GIL VALERIANO
AND MANY OTHERS

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author of a pamphlet entitled "The Evolution of the Boehm-flute." Clement Rowlands sang songs by Metcalf, and Hear the Wild Wind Blow, by Mattei. Finding so many performers was no easy job, but the program was appreciated, and the introduction to the club that it afforded to Mr. Stewart was something he must have well remembered when he later became president.

An ambitious after-dinner program was given at the California hotel Wednesday evening, April 26, 1899. Dr. Stewart brought with him the Madrigal Club, of which he was the director.

MADRIGAL CLUB

<i>Sopranos</i>	<i>Contraltos</i>
MISS MILLIE FLYNN	MRS. E. B. BLANCHARD
MRS. HERT MARK	MRS. C. L. PARENT
MRS. JULIUS KLEIN	MISS E. V. McCLOSKEY
MRS. EVA TENNY	MISS MIRIAM COONEY
	MISS GRACE DAVIS
<i>Tenors</i>	<i>Basses</i>
MR. ARTHUR MESMER	MR. F. G. B. MILLS
MR. CLARENCE WENDELL	MR. CHAS. B. STONE
MR. F. L. BISSELL	MR. C. L. PARENT
MR. H. M. FORTESCUE	MR. J. C. HINES
Organist, W. A. SABIN	Pianist, ARTHUR FICKENSCHER

PROGRAM

1. Stabat MaterVerdi
MADRIGAL CLUB
2. Sonata for Piano and Violin.....Beethoven
MISS ERNESTINE GOLDMANN and MR. HENRY HOLMES
3. Laudi Alla Vergine Maria.....Verdi
MADRIGAL CLUB
4. Solo for Violin—
a. Adagio Retrospect.....Henry Holmes
b. Allegro ModeratoGluck
MR. HENRY HOLMES
5. Te Deum Laudamus.....Verdi
MADRIGAL CLUB

Old names, these, and interesting to those who have known of them and of those years. They all had something to do in the building up of the club, and are to be remembered for it and for their assistance.

There were talks by members of the Bohemian Club, which Dr. Stewart had arranged for. One by that brilliant man, Horace Platt, who always prepared his speeches.

But the one that is memorable, and which convulsed us with laughter, was by Solly Walters. He turned the subject of music divine into such ridicule that Mr. Holmes thought it impossible to play his Beethoven sonata, and so informed Dr. Stewart. However, he was finally prevailed upon to do it. Beethoven was Mr. Holmes' musical god. He ever found new wonders and beauties in him. In his quartet concerts, Beethoven always had the first place and the deepest devotion of the leader. Moritz Rosenthal was a guest of the evening; but this was one of the cases spoken of, where we fain would exclaim: "*Que mal nos fue!*" He turned up about 9:30, having preferred another social visit. Who should blame him? It was not because we did not have the concert grand there, that he disdained to play for us; perhaps he meant for us who wished to listen to his wonderful clear-cut technic, to come to his recitals.

The Verdi works had been printed in the original, and with the English translation. The cost of the programs was about \$35.

Owing to the closing of Martinelli's, we dined in September and October at the Nevada Restaurant, 126 Geary street. Hother Wismer gave a charming program, assisted by Fred Maurer and Armand Solomon. The beautiful Duet for Violin and Viola in B flat major, by Mozart, was played by Wismer and Solomon. October 19, Signor Abramhoff, newly arrived from Russia, sang for us, accompanied by Roscoe Warren Lucy, who played the Scherzo in B minor by Chopin. Mar-

tinelli having reopened, we were back there in November. December 11 a new board was elected, to serve in 1900, consisting of:

<i>President</i>	OSCAR WEIL
<i>Vice-President</i>	W. A. SABIN
<i>Secretary and Treasurer</i>	J. H. PRATT

CHAS. G. BUCK and THEO. VOGT

Directors

On the evening of this election, L. S. Sherman was unanimously elected honorary member of the club and at a subsequent meeting W. J. McCoy was made an active member. Up to that date, Article V of the By-Laws had provided that *no business should be transacted at the dinners*. It was impossible to get a quorum when meetings were called just for business, so a resolution was passed to strike out those eight words.

Thursday evening, December 14, 1899, the two Prize Quartets were performed: String Quartet, D Minor, by Chas. E. Pemberton of Salt Lake, and String Quartet, A minor, by Alois F. Lejeal, Silver Medal and Gold Medal, respectively. They were under the direction of Giulio Minetti, assisted by Messrs. F. Stark, C. Heinsen and A. Weiss. Mrs. C. O. Richards sang songs by Sabin, McCoy and Weil, and Homer Henley rendered a song by Vogt, Allah Is Light and Darkness. Exotic Perfume, and The Death of the Lovers, by Ad. Locher, were sung by Alfred Kelleher. Rhys Thomas and Signor Abramhoff were both proposed for membership, but were not accepted.

Thus was brought to a close two successful years, under the presidency of Dr. Stewart. During the autumn of 1899 he was very busy with the staging of his opera, The Conspirators, which had its first night at the Grand Opera House on Monday evening, October 30, 1899. The manuscript, with other valued possessions, was burned in the FIRE.

At one of the dinners in the Nevada Restaurant, there was a rather heated discussion between Messrs. Lisser and Weil as to whether Grieg's music was "national" or "international." Mr. Lisser took offence at the attitude of Mr. Weil, and I believe it contributed to the cause of Mr. Lisser's resignation, which followed soon after. Mr. Weber went out, too; Mr. Lisser returned in 1911 and Mr. Weber in 1912. Later we will refer to some of those who went out and came in again. Familiar names of musicians whom the club needed, who belonged to it and who will always be associated with its history.

We were now entering another century. Whittier says: "The century's Aloe flowers today." With Oscar Weil as president, we were looking forward to some good concerts. Wednesday evening was selected as the regular evening in the week for our dinners, for hitherto there had been no set day. This was thought to be an improvement. Afterwards it became our established custom to meet *Saturday nights*; so, long since, speaking from the advanced year of 1927, it would have been appropriate to say, "Musicians Club's Saturday Nights."

Statistical annals are uninteresting, but necessary in a record of this kind, as are also the programs which have been preserved. No apologies are needed, I am sure, for them.

One of the first events of 1900 was the prompt resignation of Alex Stewart, when he found that Mr. McCoy had become a member. There was dissension in the Athens of the Pacific.

In March, 1900, Samuel Savannah was made a member. Mr. Savannah became a distinguished fellow member. Not self-seeking, and ambitious, with pride in his art, he was one of the principal builders of the club. As chairman of entertainment committees, his resourcefulness and wit have made many of our evenings a success. He was often assisted by Mr. Delleplane, who self-styled himself "The Kicker of the Club." He also loved a joke. Another good combination was that of Messrs. Hecht and Delleplane in the Ladies' Night programs. Mr. Savannah was later secretary and president.

Our dinner, April 25, 1900, was at Louis' Fashion Restau-

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ALBERT E. GROSS, HAZEL and MYRTLE WOOD and many others.

PIANISTS: GEORGE KRUGER, SETA STEWART, ASHLEY PETTIS, MRS. W. B. WALTON,
PHILIP NELSON, EUGENE BLANCHARD, CHARLES COOPER and many others.

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\$2.00 and \$1.50; Gallery \$1.00. (Ten per cent Government tax
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rant, called the "Fly-trap" and a well-known rendezvous of the Tivoli artists. It was located at the junction of Market and Sutter streets. Louis allowed us to come that once out of friendship for Mr. Weil. Lake Tahoe trout was the great feature of the menu.

Two movements of my Trio in G major were played by Messrs. Maurer, Wismer and Rosenthal. The middle movement was wanting; but upon Mr. Wismer's promise to play the Trio in his next concert, if I would compose a slow movement, I immediately undertook to do it.

During the summer it was done and Messrs. Maurer, Wis-

mer and Weiss played the Trio in the annual concert of Mr. Wismer, October 16, 1900, in Sherman, Clay & Co.'s hall.

The annual banquet and Ladies' Night was at Jules' Restaurant, 315 Pine street. The new program had a number on it composed by Mr. Weil—a humorous skit with original words, in which the names of different members were brought in. Millie Flynn and Homer Henley sang; but the prime feature was Brahms Horn Trio, played by Arthur Fickenschner, Samuel Savannah and Anton Schlott, the celebrated French horn artist.

(To be continued in the regular edition of Musical Review)

L. E. BEHYMER'S SCRAP BOOK

By BRUNO DAVID USSHER

In its outward appearance this bulky book before me looks rather like a big account book, a ledger perhaps. A letter pasted on the inside of the cover, however, explains its purpose. It is a note from Ossip Gabrielowitsch to Impresario L. E. Behymer. A scrap book then!

Any scrap book which opens with a letter

Incidentally and happily, these reliques of our musical past point also to the work of Impresario L. E. Behymer, the man who for the past thirty years has labored to make Los Angeles one of the world music centers.

Gabrielowitsch then we leave, as he is in a hurry to depart from Colorado Springs to this city, San Diego and others to fill en-

citizens and retired capitalists who would pledge themselves to pay \$1 a week for fifty-two weeks in the year." (Today Los Angeles is still without that Municipal Band, though an organization has been formed by the L. A. Woodwind Club, which in name takes that position.)

Harley Hamilton at that time is conducting the Los Angeles Symphony. There is much talk about a large auditorium. (One of the great talking points to this day.)

Frederick Stevenson, the music editor of the Times at length elaborates in a two-column article and a big lay-out on the musical wonders of Behymer's coming season in 1907. These must have been the halcyon days of publicity. Kubelik, Kreisler, Hofman and Bauer, Lillian Blauvelt, famous lyric soprano, Louise Homer, the Chicago Symphony and the New York Symphony were expected that winter.

A strange contrast to these musical mementos is an invitation to an "At Home" on board the flagship of a Japanese squadron then at anchor in the harbor of San Pedro.

San Diego, Redlands and Fresno are firmly on the musical map of 1907. The Los Angeles Symphony Orchestra has grown to seventy-seven players. The Gamut Club is going "strong." We get a glimpse of the Belasco Theatre with John H. Blackwood as manager.

An exhibition of drawings and paintings by members of the Newspaper Cartoonists and Artists Association opens the mass of items for the new year 1908. We find only one name still familiar in present-day cartoons, that of E. W. Gale, then already on the Times staff.

Only few theatres then are represented in the Theatrical Managers' Association, the Burbank, Mason, Orpheum, the Casino Theatre and Grand Opera House.

The meeting was held at the office of H. C. Wyatt, father of W. T. Wyatt, former manager of the Mason Opera House, while Oliver Morosco has called the session.

"Bee" is a Republican for he is appointed vice-president at the Republican rally celebrating the dedication of the new headquarters of the Republican League of Los Angeles county at 132½ South Spring on March 14th. (Cesar was murdered on that day, but the death of an emperor might have seemed a good omen to Republicans.) Which item proves that Impresario Behymer then too filled his place as a man of public affairs.

Mrs. Harriet Kreisler next figures with a postal card to Bee, asking him to get two lower berths for "Fritz" and herself.

Maud Powell, the great violinist, herself we meet on the next page in a lovely four-page letter. It is a letter strong in warm expression of personal appreciation to Mr. Behymer. Maud Powell's powerful bow arm evidently holds the pen lightly. Three, at the best, four words fill one line. Distinct in spite of their lightness, her letters are written in a small hand and yet wide spread. Single words are written usually in two divisions. There is no light or shade in her quick writing, so different from her playing, now stilled.

March 6th saw a little ceremony with Paderewski present as guest of honor. Bee,



L. E. BEHYMER

The Intrepid California Impresario and Pioneer of the Musical
Emancipation of the Far West

from Ossip Gabrielowitsch, dated 1906, and ends with a note from Percy Grainger, written last year, ought to tell a story. And this particular scrap book does, containing letters, notes and clippings which echo back to present days some of the great musical events this city enjoyed during fourteen years, which as no other period showed the making of Los Angeles as a music center.

gements. On the next page a roster of artists for the season of 1896-97 greets us, headed by such names as Madame Galski, Herbert Witherspoon, Paderewski, Emma Calve, Maud Powell. On the same page a clipping from the Pacific Outlook shows "Bee" agitating for a Municipal Band.

"I believe there are in Los Angeles 2000 business houses, financiers, public-spirited

San Francisco Summer Symphony Association



THE San Francisco Summer Symphony Association is planning for the third season of concerts, in which prominent guest conductors will direct the San Francisco Symphony Orchestra. ¶ The great enjoyment derived from the two previous seasons by so large a group of San Franciscans and visitors to our city, and the generous support of San Francisco's City Officials and the music loving public, encourages us to look with confidence for continued co-operation.



SAN FRANCISCO SUMMER SYMPHONY ASSOCIATION

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the "Boss," is being presented with a silver loving cup by his ushers, an event celebrated in the Gamut Club.

Kreisler has a round hand writing, yet a bit jerky. No wonder, for he writes to Bee inquiring how many concerts he has to play.

Mme. Helen Paderewski dictates her letters. Incidentally, the Polish virtuoso played that year before the largest audience as to attendance and box office receipts he had in this country when in Los Angeles.

Paderewski's own handwriting conveys his generous attitude for the care given to his tour. As it were a small matter, he assigns a \$1000 checks to the "office boy" as a token of his personal appreciation.

Otie Chew (Mrs. Thilo Becker), one of our leading violin teachers here, appears with a brief note ordering tickets for her violin recital.

"Thousand greetings to you, the Gamut Club and Los Angeles," writes Mme. Schumann-Heink, who, March, 1908, is just about to sail for Europe for a year's tour. She would rather come to the "wonderful unique Golden West." She is homesick for



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the Southwest for which she is prone to forsake her European tour, she writes to her "dear, dear friend," closing in her plain but strong and articulate handwriting: "God bless you, your family, and our dear country—Schumann-Heink."

Jack London was not particular about his stationery. On a scrap of paper he reiterates to Mr. Behymer that he is completely under contract with a lecture bureau.

Dating back to 1897 is a testimonial witnessing that Mme. Modjeska is unable to fill her present engagement. The letter is signed by H. G. Brainerd, J. H. Bullard and M. M. Lewis, M. D.

On the same page, with a biographical sketch published in the Record, according to which Behymer started his managerial activities at the age of fifteen when he became manager of the lyceum events of the high school at his home town, Selbyville, in Illinois. Next to it is a news item from the Examiner, announcing that L. E. Behymer has been elected an officer of the Academie de France, the highest honor awarded by this institution in recognition of his efforts on behalf of French music and musicians in the Southwest. A week later the mail brought a charming letter of con-

gratulations from New York, written by Maud Powell, who has read of the honor bestowed upon her manager.

"Bravo du tout coeur," writes Massenet, the distinguished French composer, on the same occasion.

The late Hector Alliot, for many years curator of the Southwest Museum and then music critic of the Times, was similarly honored.

Almost feminine, delicate, graceful, is Harold Bauer's calligraphy, which accompanies two programs for his local recitals.

Olive Fremstad discusses business via the typewriter. Hers is a strong handwriting, determined, as shown by the signature, something of the "I want what I want when I want it" type, significant of her letter.

Taking up the pen himself, Behymer pleads in a whole page article in the Graphic for a large auditorium. This was in 1908



DOMENICO BRESCIA

An Internationally Noted Composer and Instructor, Who Honors the Pacific Coast by His Presence

when Denver already had its \$650,000 auditorium and a symphony orchestra supported to the tune of \$35,000 through public subscriptions.

Madame Melba, not Madame Nellie Melba, as she wishes to be announced, trusts that Manager Behymer will "make the best arrangements as usual," promising three weeks for concerts on the Coast, respectively, the South, in her large, typically English, round handwriting.

In between come applications for concerts from London, Budapest, Eugene (Oregon), from Venice (our beach resort), Santa Cruz and Milwaukee. Constantino, the tenor, would like to sing in fifty concerts. Theodore Spiering, the violinist; Kussewitzky, the contrabass virtuoso; Tina Lerner, of pianistic fame; Miss Janotha, the court pianiste of the German Emperor; Mischa Elman, a host of lecturers, companies and orchestras, all of them want bookings at the Coast, and knock at Behymer's door.

David Bispham insists that his program numbers should not be changed in their order or substituted. Kennerly Rumford, Clara Butt's husband, Arthur Hinton, Carrie Jacobs Bond, Clarence Eddy, the organist,

pass in this impressive procession of celebrities, while George Upton, the well-known writer of books in music, takes leave from "Bee."

Gabrielowitsch obviously has mastered the American "lingo" for he greets Mr. Behymer in his letter: "You are a bully fellow to have written me such a splendid letter," and then remembers his old-country manners when he apologizes for using a typewriter.

Evidently Mr. Behymer is a great conversationalist by mail, for Jeanne Jomelli, the coloratura soprano, too comments on his "great" letter.

One of the finest tributes rendered Manager Behymer comes from Robert Grau, the operatic impresario who in his book on music in America says that the tremendous musical development of the Southwest and Los Angeles must be credited more to Impresario Behymer than to any other individual or organization. Grau then devotes space amounting to nearly two columns to music in this city, showing how great Mr. Behymer's share in matters of music on the Coast has been (and fortunately still is).

Not too much does the veteran impresario



VICTOR LICHTENSTEIN

The Nationally Reputed Lecturer, Conductor and Violinist, Whose Activity Contributes to San Francisco's Musical Taste

say about his Western comrade-in-arms, who won the friendship of Lillian Nordica, Marcella Sembrich, Jeanne Jomelli, Emma Calve, Ernestine Schumann-Heink, Katherine Fisk, Teresa Careno, Maud Powell, Emma Eames, Lillian Blauvelt, Katherine Goodson, Antonia Dolores, Zelig de Luzan, Fannie Bloomfield Zeisler, Maud Allan, Paderewski, Kubelik, Hofman, Kreisler, Ysaye, Elman, Zimbalist, Dr. Ludwig Wuellner, Maurice Rosenthal, Godowski, Mark Hambourg, Emilio de Gogorza, Edward MacDowell, Antonio Scotti, Bonci, Hempel, Gabrielowitsch. One could double this list with names of famous lecturers, conductors, artists of every type and from every country, where "dear little busy Bee," as Katherine Goodson addresses him from London, has sincere friends.

Glancing over the next pages one finds letters from Alexander Heineman, Mrs. Edward MacDowell and Emilio de Gogorza, Schumann-Heink, Nellie Melba, Harold Bauer and David Bispham, every one of which would grace the scrap book of any "big" man as they bespeak the uniquely friendly relations between artist and manager. Just two instances: Schumann-Heink

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Oakland

invites "Dear Bee" to come with her to Bayreuth. Though very busy, Kubelik, just before sailing home to his Bohemian mountains, wires "Adieu and Au Revoir."

Pictures from Europe then show the California manager feted in Bayreuth and Berlin and his articles in musical magazines indicate that he met nearly everybody worthwhile meeting in the world of music.

Monumental is the inch-high handwriting of Alice Nielsen to the "most popular manager," who celebrated his return from Europe with an immensely successful local season by the Chicago Grand Opera Company during March, 1913, when Mary Garden outshone Tetrassini. Total receipts amounted to \$88,486 for one week. Thais drew the largest audience, 2687 people, while only 1300 tickets were sold for Tristan and Isolde, this being the smallest attendance. Natoma attracted 2589 operalovers. Receipts at the opening night showed \$14,976, for Natoma \$13,879, for Tristan \$5982. The average daily receipts were \$10,310, establishing, with the exception of Atlanta, world's record for a week of \$60,000. Then Andreas Dippel was the general manager of the Chicagoans.



DORIA FERNANDA

A Most Gifted and Intelligent San Francisco Vocal Artist Now in Italy, Who Has Scored Triumphs in Opera and Concert

Formidable in style of writing and directness of message are Mary Garden's brief notes which breathe a strong will power, hence their messages of good will are doubly appealing.

Olive Fremstad and Ernest Schelling again enter in the course of events which, with the beginning of the war, grows more varied for this country. Tina Lerner, "just arrived from Europe after much war excitement," at once writes to her "friend, Bee." Maggie Teyte too writes to "Bee" from the "Salted City" in Utah. Nellie Melba then relates a multitude of press agents' stories in which she is barely left a chance to live to the end which culminates with a bomb explosion near her theatre box. Schelling writes his next note on music paper, undoubtedly the only "libretto" he ever "committed."

Rudolf Ganz evidently believes in "one man" recitals. He writes in no uncertain terms against joint recitals.

Enter George Barrere, the great flutist; Horatio Parker, the eminent American composer; George Hamlin and Paderewski, the latter extending an invitation to lunch to his veteran pilot on the seven seas of concert travel.

Signed by Fritz Kreisler, personally, is his famous appeal for funds to support musi-

cians of all nationalities stranded in Vienna.

Mme. Helena Paderewski scolds, then at Paso Robles, that they have been waiting two weeks for their luncheon guest, but that they expect him soon as they know him to be in San Francisco.

Maud Allan wants to know something about her opening program. Similar letters come from Mariska Aldrich and Nellie Melba.

Christmas again has passed and Josef Hofman is just one of the many whom Bee has remembered with his traditional gifts, consisting of delicious California dried fruit. Olive Fremstad's sweet tooth, too, has been touched as a cordial five-page letter proves.

And on goes the procession of men and women of affairs. Henry Hadley sends a score of his "Happy Prince."

Enter Samuel T. Clover, now back in Los Angeles, editing Los Angeles Saturday Night, a weekly newspaper of the highest class, semi-literary and fearless in its pronouncements. Further, Frank H. Colby, editor of the Pacific Coast Musician; Henry Mason, Julia Culp, James Bloor, Sir Henry Heyman, Tilly Koenen, John McCormack,



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to whom the Los Angeles manager too is "Dear Bee."

And with an inquiry from Sylvia Pankhurst, whether lectures could be arranged, we leave this book of books, which in itself is but a glimpse into the mail of a famous impresario and man of affairs.

What ramifications of connections of business! And yet this collection of letters and clippings reflect only a small part of that unending stream of requests, inquiries, invitations, questions of advice, musical, personal, political, personal to the most intimate degree, commercial, and pertaining to the drama, for Impresario Behymer is a much consulted authority on this subject. His remarkable collections of published plays, scripts, books on the drama and the stage, and even more, his personal opinion in these matters are often in demand.

A ledger we have called this book. A ledger, yes, for it is a golden credit ledger, full of entries that bespeak more than merely business but friendship, gratitude and love. A credit ledger which cramps a world-wide organization into comparatively few pages. And an organization it must be, which is a human clearing-house, a channel through which leaders in art and thought have passed and are passing in growing measure.

It is a book which will have to be consulted when the history of culture in the

West is being written, for it is from Los Angeles north to Canada, east to Denver and in the south beyond El Paso, that this credit ledger reaches.

And at least one chapter will have a heading of such meaning as: "L. E. Behymer, and the Musical Winning of the West."

A beautiful leather box, handmade and tooled in Venice, encloses an equally magnificently bound book made in Florence and within upon its pages are letters and telegrams from all corners of the earth—from artists, illustrators, painters, vocalists, instrumentalists, literary geniuses, politicians, crested nobility, merchant princes, managers of artists, composers, diplomats of all nations sending hearty greetings on the thirty-fifth anniversary of this versatile manager's entry into the field of culture.

Equally interesting are a dozen or more albums enclosing postcards from all over the world, where travelers of note call attention in their ramblings to local shrines of interest to the recipient, and among them may be found the annual Christmas, New Year, Easter or birthday card, original compositions of "Bee" sent to his many friends



A. W. WIDENHAM

Secretary-Manager of the Musical Association of San Francisco, Who During 11 Years Has Steered the Financial Ship Into Safe Harbors

throughout the world. On a shelf are cups, pieces of statuary from "The Uplifters" testifying to the winning of prizes for original poetic compositions.

A thousand volumes grace his book shelves, inscribed with the names of the original cast of the actors and actresses who have played their dramas under his guidance. These books are inscribed with the names of Edwin Booth, Lawrence Barrett, the younger and the elder Salvini, Elinor Duse, Minnie Maddern Fiske, Louis James, Margaret Mather, Wilson Barrett, Cocquelin and Jan Harding, Olga Nethersole, Richard Mansfield and the leading actors and actresses of the last 40 years. Equally interesting are the volumes inscribed by their donors of brain aristocrats, General Lew Wallace, Marion Crawford, Ivan MacLaren, Bill Nye, William Winter, Alexander Black, Lieutenant Commander Peary, Captain Peat, Maurice Materlinck, Ibanez, Mark Twain, James Whitcomb Riley, Opie Read, Hamlin Garland, Hugh Walpole, Eugene Field, Helen Modjeska, Masefield, Galsworthy and a hundred others, all testifying their friendship to this connoisseur of their arts and crafts.

A note of appreciation is found from the
(Continued on page 36)

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This particular ensemble was organized four years ago by Cesar Addimando, the noted oboist of the San Francisco Symphony Orchestra, and by Lulu J. Blumberg, past president of the Pacific Musical Society. Mr. Addimando, in 1908, with George Barrere, the celebrated flutist, organized the

New York Symphony Quintette, which later became the Barrere Ensemble. When Alfred Hertz came to San Francisco to act as conductor of the San Francisco Symphony he brought Addimando with him as his oboist. For these many years Addimando had nourished the ideal of such an organization for San Francisco, but his plans did not mature until he met Miss Blumberg, who had shown an interest to have some of the works for this instrumentation performed. This mutual interest has resulted in the formation of the Wind Instrument Ensemble of San Francisco.

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known of the orchestral instruments and a knowledge of its literature. It aims to present the entire range of compositions written expressly for the various combinations of the woodwinds with and without piano, a field of literature almost entirely unknown to the musician, but one rich in material and beautifully adapted to this form of chamber music.

Mr. Addimando is a master musician of wide experience and devotion to his art and eminently fitted to be the moving spirit of such an organization. The ensemble consists of flute, oboe, clarinet, horn and bassoon, with the piano in the capable hands of Margo Hughes. Addimando is the musical director and Miss Blumberg the manager.

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L. E. BEHYMER'S SCRAP BOOK

(Continued from page 32)

president of the board of directors of the University of Southern California in recognition of the acceptance of a position on their board, and later on we read of the bestowal of the first degree issued by this college, "doctor of business administration," tendered to the genial "Bee," and again a further appreciation in which he is allowed to present Ignace Jan Paderewski before that august body to receive his doctor's degree of music and to present Madame Ernestine Schumann-Heink for a similar honor. Frederick Warde for degree of doctor of literature and Charles Wakefield Cadman, doctor of music.

A note from Anna Pavlowa in congratulation of the recognition of the Russian ministry in the bestowal of the coveted decorations of St. Anne and St. Stanislaus, and a note of congratulation from Isadora Duncan; when in accord with the recognition of his assistance to Grecian art, that government tendered the decoration of "The Redeemer

fulness in their various enterprises and refer to "Bee" as their guide and mentor.

It is well to be known as a man with a soul, one who prefers to be useful than to hold any other position in the hearts of his friends, and it has been a period of 41 years of usefulness to the man of many smiles. For 12 years he has been the president of the Gamut Club of Los Angeles and its presiding genius, and for two years the president of the International Artists' Club of that city. He is the only honorary member of the Arizona State Federation of Music Clubs, and the only man to receive the honor of being nominated from the floor and elected an honorary life member of the National Federation of Music Clubs of America. He has received an honorary membership in more music clubs throughout America than any other personage in this country, and for years has been the honorary president of the National Music Managers' Association of America.

Pages could be written concerning his activities, friendships and successes; he still remains the same—a useful American citizen.

for the purpose of study and practice of the great orchestral works.

MARGARET JARMAN CHEESEMAN

Margaret Jarman Cheeseman, the well-known and exceedingly efficient operatic and concert mezzo-soprano, has been, during the past few seasons, devoting much of her time to teaching. Mrs. Cheeseman has found pedagogical work intensely interesting. Coaching in operatic repertoire is one of the phases of art in which Mrs. Cheeseman specializes. With years of operatic experience to her credit, Mrs. Cheeseman having sung with marked success in the leading operatic opera houses in Europe as well with the Boston, Chicago, Philadelphia and Ravinia Park organizations in this country, is thoroughly prepared to instruct young singers in the various roles and operatic traditions. Mrs. Cheeseman has at present studying with her several very promising young singers who are sufficiently advanced to appear in public. A soprano, Miss Emily Hojmann, had two appearances before the



CALIFORNIA MUSIC TEACHERS IN ANNUAL CONVENTION
at Stockton, July 6, 7, 8 and 9, 1927

Sitting, from left to right—John C. Manning, President San Francisco County Branch; Carolus Lundine, Berkeley; Frederic Shipman, Editor Musical West, San Francisco; Mme. Alma Stetzler, President Los Angeles County Branch

Standing, left to right—Mrs. Edith Pell Bolles, President Fresno County Branch; Grenville Pettis, Santa Clara County; Miss Nellie Carpenter, Santa Clara County; Mrs. Elsie L. C. Larsen, Los Angeles County; Charles C. Draa, State President, Los Angeles; Mrs. Alvina Heuer Willson, Treasurer State M. T. A.; Frank Carroll Giffen, Past President State M. T. A.; Miss Mary A. Fuller, President San Joaquin County Branch; Earl Meeker, Los Angeles; Dr. Tully C. Knoles, President College of the Pacific, Stockton; Mme. Murray McAdam Yerbury, Stockton

Other delegates include at extreme left, third and fourth rows, Gardner Eyre, composer (Mrs. Agnes de Jahn), Fresno; John Ribbe, Ernest West, Stockton; Mrs. Louis Burgeson, Los Angeles; Mrs. Grace Campbell, San Francisco; Mrs. H. M. Albery, County Vice-President, Colusa; Miss Edna C. Ford, President Alameda County Branch; Mrs. Julia Charlotte Brown, Fresno County Branch; Charles Woodman, San Francisco Call; Wilmer Oakes, President Sacramento County Branch; Mrs. Lott Bryant, County Vice-President, Nevada; Allan Bacon, Stockton; Mme. Armand Cailleau, San Francisco; Miss Anna Cora Winchell, Correspondent Pacific Coast Musical Review, San Francisco; Miss Lucy Keyes, Jerome Porter, Miss Zell F. Clark, Mrs. Ethel N. Peoples, Mrs. Dorothy Olmstead, Mrs. Bess Smith-Zeigler, Charles M. Dennis, Dean of Music, College of the Pacific, President of the San Joaquin County Branch and President-elect of the State M. T. A., is modestly standing behind the left pillar in this group

of Greece," carrying with it a knighthood of the order. A coy letter of thanks from the same Isadora for a delightful evening in Pasadena in the brilliant company of Harold Bauer and Eugene Ysaye. A picture shows the Italian consul pinning upon "Bee's" breast the decoration of "The Crown of Italy" (Carona de Italia) and the making of a cavaliere of that order.

Morris Gest showers note upon note in recognition of the services rendered in the bringing of "The Miracle" to the Pacific Coast, and similarly the management of many grand opera associations and dramatic attractions add their appreciation of similar services. There are letters of thanks from clubs, charitable organizations, public service associations recognizing courtesies extended, students write notes of appreciation for free seats to hear their favorite musicians, clubs return thanks for efficient services as toastmaster or for lectures delivered on cultural themes. Music clubs throughout the South and West truly appreciate help-

GEORGE VON HAGEL'S ACTIVITY

Beyond doubt, George von Hagel is one of the most thoroughly musically equipped and versatile musicians in San Francisco today. He studied in Leipzig, Stuttgart and elsewhere and has had wide and varied experience.

He is not only a cellist of note, but a splendid conductor of opera, chorus and symphony orchestra. Rarely is such a combination to be found among musicians. Here in San Francisco many of the best radio programs have been prepared and conducted by him, such as the operas Flying Dutchman, Fidelio, Marriage of Figaro, and lighter works.

For almost two years he has been engaged in what he calls his "labor of love," meeting twice a week with all professional musicians who care to avail themselves of the opportunity, to give without remuneration his time and the benefit of his experience, also supplying the music from his own library

Down-Town Club and made an unusual impression. She is also soloist at the Norwegian Church and sang a two weeks' engagement at the Imperial Theatre. Miss Hojmann has sung frequently "over the air." Another talented pupil of Mrs. Cheeseman is Edwin Prince, who is well-known to radio audiences. Mrs. Verna Easton sang recently with success before the Mill Valley Outdoor Club and the Woman's Club of Santa Rosa. Walter Bunker, baritone, has just returned from a six months' engagement in Honolulu, where he appeared in light opera and with a musical comedy stock company. Maurice Krieder, baritone, is regularly engaged by Radio Station KYA and is a member of the quartette in the Star of the Sea Church.

Monthly, Mrs. Cheeseman gives program over the radio, made up entirely from her class. This she does in place of studio recitals as it gives the students professional experience.



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MEROLA AND OPERA IN SAN FRANCISCO

By HORACE BRADFORD CLIFTON
Vice-President of the San Francisco Opera Association

Gaetano Merola and the San Francisco Opera Association are what might be called "synonymous terms"—for, without the one, we would certainly not have the other. Most people, at all interested in the subject, are more or less familiar with the association as it exists today; also with its birth and organization a few years ago. In other words, the association today may be likened unto a sturdy oak which had its beginning, as an acorn, in 1923, and its formal organization in 1924; but I would rather take you back to the period when the germ itself came into being—the germ from which the acorn sprang.

Few, I believe, are familiar with this period—and I refer to the season of opera which was given by Gaetano Merola at the football stadium at Stanford University in June of 1922.

The true story about Merola sounds more

Stanford. Arriving on the scene, he became one of that vast multitude of over 70,000 enthusiastic Americans, and at once fell in the spirit of the moment.

Suddenly the multitude was silenced, and Stanford University's band began to play the anthem of its Alma Mater. It was a beautiful anthem and beautifully rendered by that band, and instantly all thought of American football, and of the vast crowd around him, vanished from Merola's mind. His trained musical ear not only caught the collective melody from that band, but detected the individual notes from each of its many instruments. With a bound from his seat, and in the enthusiasm of the moment of his wonderful discovery, he clapped his friend on the back and exclaimed: "I have discovered it—I have found the greatest spot in all the world wherein to produce grand opera." His friend thought for a moment that Merola was out of his mind. Merola then explained that the acoustics of the Stanford stadium were the most perfect of any amphitheatre he had ever visited; and he spoke with authority because he had not only listened to opera, but had directed opera in many of the open air amphitheatres in Italy, Spain, France and even at the City of Mexico.

Some days later, I drove him down to the stadium again. This time we took with us Madame Merola, Mrs. Clifton and Redfern Mason. On arriving at the stadium, Merola had us sit way up amidst the top tier of seats, and, walking down to the middle of the field, where a few days before the great "Elevens" of Berkeley and Stanford had battled for football supremacy, he sang to us strains from French and Italian operas. Each sound conveyed itself to our ears with absolute perfection. He then began to talk in just ordinary tones, and then he clapped his hands and sang again and cheered, and we, his first audience of four people in that vast arena, called back to him that he was not mistaken, that the acoustics were perfect in every conceivable sense, and that we could distinctly hear each sound as he gave it to us. There was no echo, no reverberation, no interference. Like a wonderful sounding board attuned to the slightest influence of sound, this great stadium-amphitheatre was a perfect instrument of production.

For the next few weeks Merola's idea was ever with him. He determined to visit Stanford University and lay his idea before the university authorities. At Stanford he knew no one, but nothing daunted him. He called at the office of President Wilbur and Dr. Williams, Professors Peirce and Mitchell, and poured forth in their doubting ears the remarkable discovery he had made and the great ambition resulting therefrom. Merola is one of those chaps you like the minute you meet him. His personality is most charming, his enthusiasm knows no bounds, and his sincerity and undoubted knowledge and experience shine forth through his flashing black eyes. He explained that Stanford combined in one spot all the things necessary for a perfect production in music and opera—the wonderful stadium, the marvelous acoustics, the great seating capacity and our exceptional California climate—to say nothing of the beautiful scenery and setting.

President Wilbur, recognizing the possibilities in this dream of a genius, told Merola that if he would bring to Stanford and to California real opera, real music and real artists, Stanford University would support him as far as practicable. He generously promised financial backing to the extent of erecting the necessary stage and furnishing the necessary outside lights, and that he would further lend the name and support of

Leland Stanford Junior University to the project.

With this encouragement, Merola, without a word to anyone, boarded the first train for New York. Arriving there, he sought out those artists whom he personally knew and who were members of the Metropolitan Opera Company of New York, and who had just finished their engagement of the season. Among others, he saw Giovanni Martinelli, Vicente Ballester and Leon Rothier—tenor, baritone and bass, respectively. Martinelli consented to come, provided his fee and expenses were guaranteed. Merola wired to some of his San Francisco friends and back came the answer that the necessary funds were on deposit at the Anglo Bank. Having secured Martinelli, he then signed up Rothier and Ballester, and others, and hurried to Chicago. He had learned that Madame Ina Bourskaja was in that city and it took him several days to locate her. She had landed from Russia just a few months before and had been "discovered" by Redfern Mason, who claimed that she was the greatest "Carmen" since Calve. Madame Bourskaja was young, beautiful and enthusiastic, and she promised to come. And then Merola gath-



GAETANO MEROLA

General Director San Francisco Opera Association

like fiction than fact. Here was a man who, arriving in San Francisco a complete stranger in our midst, through his own efforts, and as the result of his musical ability and enthusiasm, placed San Francisco, California, in capital letters on the world's map of grand opera and music.

On his first visit to San Francisco Merola became imbued with the beauty of our city and State, and with the possibilities here of developing grand opera. He had, at that time, few friends here; but those who met him were impressed at once with his musical ability, his enthusiasm, and his personal charm, and they did all they could to encourage him to return again. This he did the following season, and as the result of the second visit he finally decided to make San Francisco his home during a period of much needed rest.

In the autumn of 1921 the wonderful football stadium at Stanford University was completed, and Merola was invited by some friends to go to see the great football game between the universities of California and



HORACE CLIFTON

Vice-President San Francisco Opera Association

ered the rest of the artists—Bianca Saroya, Doria Fernanda (of San Francisco), Georgianna Strauss, Marsden Argall, and others. Hurrying back to San Francisco, Merola's real work began—the training and the building up of a great chorus. Through Mrs. Frank W. Leis he had met Frank Carroll Giffen and to Giffen he went with his dream, his plans and his enthusiasm—and Giffen was won at once. He gathered together all his musical students—society girls, working girls, girls who would sing and were willing to rehearse. He gathered a number of men singers and some of these came from Telegraph Hill—born singers, lovers of music—and Italians in all walks of life. Merola had less than two months to train this chorus, and no place in which to train them. Again Mr. Giffen stepped into the breach and offered the use of his old-fashioned home on Russian Hill. Here they met three and four times a week and practiced and rehearsed. Merola even had to teach them how to pronounce the Italian and French words in the opera score. But nothing can withstand the efforts of youth and enthusiasm, and soon there grew out of this gathering of inspired young men and women a wonderful chorus of 150. After

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Anna Young brought beauty, acting ability of a high order, and genuinely good singing to the role of "Nedda."—Bulletin.

She carried off the honors of the evening by her fine impersonation of the role of Nedda . . . voice of sweet silvery quality.—Musical Review.

Anna Young eclipsed all her former appearances, singing with fuller voice, making the ill-fated Colombine a decidedly dramatic character.—Call.

Voice of pure and pleasing quality . . . sings always artistically.—Chronicle.

She gave a thoroughly artistic reading of the part.—Examiner.

Has an inborn instinct for the stage, sweet, flexible voice.—Musical West.

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the first performance Martinelli told Merola: "In all my life I have never sung with such a chorus—it is beautiful, it is wonderful. San Francisco has produced a great opera chorus, one of the best in this country."

Merola next engaged the entire San Francisco Symphony Orchestra, but augmented it with additional pieces until it became an orchestra of over 100 pieces. You all know the San Francisco Symphony, and I need not dwell upon its merit and its ability.

And still there was lots to be done. A special corps of carpenters and other artisans was engaged and the great stage was erected in the Stanford stadium at the north end and near where the north goal posts stood. This stage was specially designed by Merola and was one of the largest in the country. At either end there stood a small grove of California Redwood trees. Next came the scenery; and this was handled by the late Ray Coyle of the Bohemian Club, who turned out marvels of stagecraft. The lighting effects were also carefully studied and carefully designed. One of Merola's innovations was to dispense with a curtain. Instead, he had a battery of powerful arc lights which, when the scene was being changed, were focused upon the audience, blinding the stage from their vision. The scenery was real. A house was a house, and was rolled upon the

was still, and the air was warm and balmy, and filled with the spice of pine and fir and eucalyptus. Soon that wonderful orchestra started in with the magic strains of the Prelude from *I Pagliacci*, and we sat spellbound. Even in its lowest bars, the music floated to us as though a magic orchestra of celestial instruments were being played. No echo, no reverberation, no conflicting sounds. We heard music, and we heard it in the magic stillness of that great out-of-doors as we had never heard it before. Soon came the forceful Spanish baritone, Ballester, followed by that matchless tenor, Martinelli, and the beautiful soprano, Saroya, and their voices rose and fell with all the beauty of enchantment. Then that wonderful chorus of young, fresh, beautiful California voices joined in, and one almost imagined that he was listening to a heavenly choir in the great cathedral of God's wonderful out-of-doors.

After the performance, President Wilbur sought out Merola and raising his hat said to him: "Mr. Merola, the president of Stanford doffs his hat to you, and to the great and beautiful performance of grand opera you have brought to us. Whatever Stanford has to offer you is forever at your disposal."

Other performances followed of "Carmen" and "Faust" on June 7 and 10, and there

The anxieties and the heartburns and the work of this little group of pioneers are quite another story, which shall have to be told at another time; but success was won and the season closed after 12 brilliant performances without one dollar loss to anyone.

The success of that season so aroused the music lovers and the civic and cultural element of our city that a concentrated move was effected in the spring of 1924 and the San Francisco Opera Association was duly organized. Founderships were sold at \$50 each to over 2000 members, and a revolving fund of over \$100,000 was raised in that way. With this fund the association has continued to operate, and with an increased membership the fund has grown. Today the association owns over \$60,000 worth of scenery, and its original revolving fund is still intact.

A working combination has been brought about by which the San Francisco Opera Association and the Los Angeles Grand Opera Company (another "child" of Merola's creation) now work together.

With its fifth season just closed, the San Francisco Opera Association is now recognized as one of the three great opera producing organizations in America.

And the germ born at Stanford and developed into the acorn of 1923, has grown into a sturdy young oak tree.



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IRVING KRICK, PIANIST

stage. The fences, the fountain, and flowers were all real.

You can well imagine that all this work was expensive. Where was the money to come from? Merola knew few people in San Francisco, and in his modesty and fear that he would arouse antagonism, did not approach strangers for the money for his purpose. He first threw into the undertaking every dollar he himself had saved, and then he went to a few Italian friends, and these men backed him up financially with small individual loans, because they loved San Francisco, and they loved California, and they loved and believed in Merola.

Soon the third of June arrived, and the first performance was to take place. We journeyed to the stadium by motor and seated ourselves in that wonderful stadium which has been aptly called the "Stanford Crater." In a short time we found that we were surrounded by an audience of over 6000 people, and, as Rothier said, "This may seem a small audience in so vast an amphitheatre, but one must remember that when we sing to a crowded house at the Metropolitan, there are less than 3500 listening to us."

The sky was filled with stars—the moon soared overhead and bathed the whole expanse of heaven and earth in its light. All

was a repeat performance of "Carmen" on June 16.

Due to a great national conclave that was being held in San Francisco at this time, the attendance at Stanford was not what it should have been. However, the attendance steadily grew. At the first performance there were nearly 6000 people and at the fifth and last performance, nearly 13,000 people attended from all around the bay. Everyone, including the most caustic critics, admitted that Merola's production—artistically and musically—was one of the greatest, if not the greatest, ever witnessed on the Pacific Coast. Although musically and artistically successful, the venture was a financial loss.

Nothing daunted, however, Merola, who had lost his all, but was anxious to reimburse his friends, begged for an opportunity to give opera again, but next time in San Francisco. Those who, in the enthusiasm of the moment at Stanford, had promised to give their support, were disinclined later on to furnish guarantees for a production in San Francisco. At this time a little group of his friends, who were friends of Mrs. Leis, again came to his rescue, with the result that "the San Francisco opera for 1923" was given at the Civic Auditorium in San Francisco in September-October of that year.

Irving Krick, pianist, has recently returned from a trip to New York, where he went as soloist and accompanist with the University of California Glee Club when it participated in the intercollegiate glee club contest in Carnegie Hall. While in the East, young Krick appeared in Boston, New York, Chicago, Salt Lake City, Washington, D. C., and en route to California played in Los Angeles and Boulder Colo., and everywhere received the highest commendation from the press. Irving Krick is well known by radio fans, having played an hour's recital over KGO. He also played at the Fairmont Hotel and at the Palace Hotel for the Knights of the Round Table.

On August 15, Mr. Krick returned from Salt Lake City, where he was extensively entertained and where he gave a recital over KSL. He also played at a number of exclusive musicales. Mr. Krick has studied under the able direction of his mother, Mrs. H. I. Krick, well known in the bay district, and later with Frederick Maurer, Jr., and has been a member of E. Robert Schmitz' master class. Mr. Krick is one of the most promising and talented pianists in this section of California.

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SAN FRANCISCO PUBLIC SCHOOL MUSIC

By CHARLES WOODMAN

Music Editor, San Francisco Call-Post

One of the most impressive things I saw when I first came to San Francisco about 15 years ago was a chorus of 6000 children singing patriotic and folk songs under the leadership of Estelle Carpenter on a stand erected at the corner of Union Square and Powell street. I had not seen so many children singing in this country, though it is common enough in England. It was alluring to watch them and hear the clearness with which they sang—the good intonation, attack and release, with beautiful shading and phrasing, following the authoritative and inspiring direction of Miss Carpenter. I stayed with my wife and watched, spellbound, until the end, standing unrecognized and unknown.

Since then I have had many opportunities to enjoy similar experiences. I have frequently heard 10,000 children at the Exposition Auditorium, coming together for their regular Music Week exercises, where they were singing under Miss Carpenter, without any massed rehearsal, to the delight of every one who appreciates the spontaneity of youth

Club; William Piutti, pupil of Liszt; Dr. H. J. Stewart, composer, conductor, organist; Frederick Ripley, Osburne McConathy, Frederick Chapman, Edward Birge, and others.

Miss Carpenter is a graduate of William L. Tomlins, choral conductor of the famous Apollo Club at Chicago, conductor at the World's Columbian Exposition and famous for his wonderful method of training children in chorus singing and in methods for public schools, which methods she adopted and she is acclaimed generally as one of the most capable and effective public school directors in America on account of her marvelous power in conducting great choruses and her wonderful success in the production of fine, smooth tones with perfect breath control, eloquent phrasing, good tempo and diction. Miss Carpenter is also noted for her skill in organizing and administering the public school music work of San Francisco and for her inspirational and musicianly influence upon the teachers and pupils.



MISS ESTELLE CARPENTER

Director of Music, San Francisco Public Schools

with the beauty and brilliance of young voices that show the benefit of proper training in breathing, tone production and phrasing, which characterizes the children singing under Miss Carpenter's guidance. I shall never forget that first experience. I was naturally led to seek for an introduction and to learn something about her status and accomplishments, which seemed absolutely unique; for I had never seen such mastery displayed by any other young woman in conducting a children's chorus and in bringing out the joyous reaction to music of children in excellent vocal expression in response to her leadership—singing, in fact, that delighted them and those who heard it.

Naturally, I made some inquiries and found that Miss Carpenter's musical training began in childhood when she attended the symphony concerts of Walter Damrosch in New York, and studied instrumental and vocal music.

At the conclusion of, and parallel with, her high school, kindergarten training, normal school and university work, she studied music in San Francisco, Chicago, New York and Boston with Theodore Thomas, the great orchestra leader; D. Protheroe; William C. Stadfield, conductor of the Loring



HENRIK GJERDRUM

Chairman Program Committee, Pacific Musical Society, Pianist and Educator

Miss Carpenter has always been a great lover of children and young people. Her first experience with them was obtained through her kindergarten course under Kate Douglas Wiggin, the famous author of "Patsy." After Miss Carpenter's musical and educational studies in the East, she exemplified in experimental classes in the San Francisco public schools, with pupils and teachers, her methods which attracted the general attention of the city, and through the results obtained at one of the demonstrations before the superintendent and Board of Education, she was elected director of music of the Normal School of the city by unanimous vote, where she so successfully trained the teachers that at the close of the Normal School she was made the director of music in all the schools of the San Francisco School Department.

According to Miss Carpenter, the purpose of music education in the public schools is to give an insight into the spiritual power of music; to awaken the enjoyment and understanding of music; to perfect the utterances of music; to give a medium to self-expression through voice, body and instrument; to quicken the mental powers and cultivate the creative instinct; to control the emotions and motive powers. Through mu-

sic the child is helped physically, mentally and spiritually.

About this time she was appointed by one of the greatest educators of the country, Dr. Frederic Burk, president of the San Francisco State Normal School and Teachers' College, as director of music in that institution, where she carried out the most modern ideals in public school music, in lecturing and model lessons in conducting and by demonstrations.

Dr. Burk was always enthusiastic about Miss Carpenter's power as an educator and public school music director, and frequently requested her to devote her entire time to the State Teachers' Normal School and College.

She also was offered the position of director of music in the San Jose State Normal School by Dr. Morris Dailey, the president, and positions as director of music in Eastern cities, but she felt her mission was with the San Francisco public schools.

This has been demonstrated by her work in the stupendous project of the upbuilding of San Francisco through the public school music work, for amid the ruins of the stricken city the children's voices, through choruses, gave cheer to all.

The most interesting and modern methods have been given by Miss Carpenter, as she



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has spared neither strength, time nor money in gathering data, material and information toward furthering the advancement of music in the San Francisco public schools. She has for years traveled extensively, visited many cities throughout the country for inspection, studied in universities, among which were Northwestern, Columbia, University of California, Boston University, and numerous summer schools. She has studied privately and attended concerts and operas. She has been fortunate in coming in contact with some of the greatest educators of the country, as Colonel T. Parker; G. Stanley Hall, president of Clark University; John Dewey, the exponent of modern education; Vincent O'Shea, well-known educator; Arthur Foote; Horatio Parker; Frank McMurray; Dr. A. Winship; Frederic Inness, the great bandmaster; Paul Steindorf; as well as our modern musicians throughout the country. She has lectured extensively at county institutes throughout the State, is a life member of the National Education Association, was secretary of its music section and chairman of the music section of the California Teachers' Association as she is of the California Federation of Music Clubs.

Charles Wakefield Cadman has said to Miss Carpenter, "I wish to express my great interest and appreciation in the exceptional

(Continued on page 52)

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REDFERN MASON, San Francisco Examiner: "Mrs. Eva Gruninger Atkinson, called in at a day's notice to sing the alto part, sang 'He Shall Feed His Flock' with a sincerity and an expressiveness for which the audience thanked her. This aria, like the contrite 'He Was Despised,' has to be sung with the heart as well as the lips. Mrs. Atkinson sang it well."

ARTHUR GARRETT, San Francisco News: "Owing to the unfortunate illness of Myra Mortimer, Eva Gruninger Atkinson sang the contralto part. She seemed undisturbed by the suddenness of the demand and her singing had repose and assurance throughout."

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MODERN PIANOFORTE MUSIC AND ITS RELATION TO THAT OF THE CLASSICAL AND ROMANTIC PERIODS

By ELIZABETH SIMPSON

Paper Read Before the State Convention of the California Music Teachers' Association at Stockton, California, July 7, 1927

The musical world seems today to be divided, even more than ever before, into two hostile camps. Upon one hand are the conservatives, for whom music began with Bach and ended with Chopin; upon the other are the radicals, those idol breakers whose musical sun rises with Debussy and is not yet set even with Stravinsky. Is there any common ground of understanding between them, and can they establish any meeting place that will serve as a point of departure? At the first glance this would seem impossible, but both need a broader viewpoint to clarify their vision; so let us see if a link can not be forged that will join the past to the present and give a perspective of the new in its relation to the old.



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To do this we must glance for a moment at the classical and romantic periods.

To limit each field to its chief representative, may we consider only Bach, Beethoven and Chopin as the spokesmen of their epochs, and question the demands of each, and their place in pianistic evolution? The great strength of the study of Bach lies in its development of the feeling for musical line. As a pupil is led from the transparent beauty of the Inventions to the summit represented by the Chromatic Fantasia and Fugue he can not help absorbing many of the inner secrets of shading; and he learns to love that exquisite tracery of closely-woven designs that are like the intricate arabesques of a marble frieze.

But Beethoven added the note of harmonic and dynamic vigor; and one who masters Beethoven learns to handle chord masses and explosive accents, together with the harmonically supported melody. He also learns to express overwhelming emotion in terms of the keyboard, for Beethoven stretched his instrument to the limit of its dramatic possibilities. But his patterns lie well under the hand; his harmonies are within definite limits, and his tonalities do not wander too far afield; so he who

studies his Beethoven intelligently will develop a sense of musical architecture, harmonic unity and well-defined tonality that can be gained in no other way.

Chopin's peculiar contribution to our instrument was the element of poetic atmosphere. No one before him could surround a melody with such a delicate aura of dispersed harmonies, nor give such a luminous hue to the decorative arabesque. With these main characteristics in mind, may we try to imagine what the reaction of these three masters would be if they were reincarnated into our world of modern music? What, for instance, would Bach and Beethoven hear in a performance of Strauss' Death and Transfiguration? Bach would hear polyphony and Beethoven masses of harmony, but the two would be combined in a way amazing to them. Instead of the polyphony of single voices there is the polyphony

of genius, it must be that our modern musical development is not anarchy and chaos but evolution. I am perfectly sure that with their breadth of vision stretching over centuries, they would say that music is developing in a logical manner from the seed that they planted. And one may go a step farther. Bach might say, "I wish that I were living now. With what I did, and with what Beethoven did, what fugues I could write, with great masses of harmonies taking the place of my single melodies!" Beethoven might say, "I wish that I lived now, when rigid key barriers are broken down. I worked with two scale systems only; but now the riches of the whole world are before me; Oriental scales, gipsy scales, East Indian scales, or no scales at all; and any chords I like in any combination, or any succession of tonality. One certainly has a richness of choice, if one has anything to say." And Chopin, too, might long for an opportunity to wander farther along the new path in which he blazed the way. And that brings us to the real heart of our subject. All these composers would see in much of our modern music a logical sequence of development from the old to the new; but it is only their experience and background of knowledge that would enable them to sift, weigh and separate the gold from the dross, for all is not gold in our modern music. And the safe path for the master is the sure one for the



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of harmonic streams flowing against each other, intermingling, separating and joining in an overwhelming tumult of sound. Beethoven would hear, not his well-defined harmonic scheme, but a dialogue of tonalities and a tangle of keys more daring than his wildest dreams. If they turned to the literature of the piano and listened to even so popular a concert number as Albeniz Triana, Bach would find two simultaneous melodies, and Beethoven great masses of supporting harmonies. But the melodies are dissimilar, not imitative, and the harmonies are not closely knit, but spreading, and of a richly chromatic scheme that gives gorgeous coloring. And what would Chopin find? In Debussy and Scriabine, a projection of his own musical personality; for Debussy has out-Chopined Chopin in atmosphere, and Scriabine is the post-romanticist par excellence. I never hear Scriabine's exquisite Estrangete without feeling that Schumann must have intended to paint the same picture in the Prophet Bird; and if there are any spiritual analogies in the world of art, Chopin's Nocturnes and Debussy's Clair de Lune and Reflections in the Water are woven of the same stuff.

But the great point of all this flight of fancy is this. If we read our history aright, and if we can form any conception of the probable mental attitude of these three men

student—he must know before he can choose, and a rich musical experience is the best teacher. Even the lowest form of his musical equipment, his technique, must, to be solid, be formed upon classic models. One must first be able to make two single melodies sing with finesse and style, as in the closely knit Inventions, before he can adequately cope with great, spreading melodies accompanied by splashing masses of chord groups, that take in the entire keyboard; and if he is not well grounded in the compact, definite passage work of Beethoven, he will find it difficult to attain clarity and precision in a more diffuse medium. From a musician's standpoint, also, it is absolutely vital that a pupil have a background of the harmonic scheme represented by the eighteenth-century masters. We have flung convention to the winds today, and the bars are all down, but the young musician, unless he is fortified by the accumulated wisdom of the past, cannot orient himself in the new world. We have all found, in teaching such highly dissonant modern numbers as Ravel's Alborada del Graziioso, for example, that unless a pupil knows his harmony he is sure to make a hideous failure; for in modern music it is just as necessary to know what dissonances to subdue as what to emphasize; and harmonic knowledge is the only guide through the tangled thicket of chromaticism.

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journey south to appear at Philharmonic Audi-
torium.

MADAME ROSE RELDA CAILLEAU

Madame Rose Relda Cailleau, soprano soloist and pedagogue, has had an unusually active season. During her recent visit to Honolulu, Madame Cailleau sang at a number of private musicales given in the homes of prominent members of Honolulu's musical and social set and she also appeared in a recital which brought forth the following press reports:

"Another rare treat was the appearance of Rose Relda Cailleau, a famous soprano of San Francisco. She is on a short visit here and knowing Roxana Weihe, director of the Hawaii Conservatory of Music in former days, she appeared in several beautiful songs. Her voice is beautiful, oily, soft and voluptuous, and she uses it with great art. Her songs were full of trills and runs and quavers, like bird notes. Her charm of voice and manner captured her audience completely and they could not get enough of her. Her daughter, Relda, played her accompaniments perfectly."—The Honolulu Advertiser.

"Rose Relda Cailleau, distinguished soprano, who is visiting Honolulu, sang a group of delightful numbers. To hear Mme. Cailleau is emphatically a treat. She has a voice of beautiful quality, which she uses



MME. ROSE RELDA CAILLEAU

and Her Daughter Returning from a Delightful Visit to the Hawaiian Islands Last Summer

with a fine ease and grace. Her choice of selections was a happy one, Fourdrain's L'Oasis and White's Robin's Song being especially enjoyed. It is rare that one hears vocal artistry of such finish. Her daughter, Miss Relda Cailleau, played a delicately attuned piano accompaniment."—Honolulu Star-Bulletin.

Another recent success of Madame Cailleau was achieved at Stockton during the convention of the California Music Teachers' Association. The Stockton Independent said: "Mme. Armand Cailleau of San Francisco possesses one of the clearest lyric soprano voices ever heard in Stockton musical circles. She was at her height in the presentation of her first group of French songs, so characteristic of her voice in the exquisite tones of purity. Her low tones were well rounded, but it was in her high tones that she achieved the clear, bell-like tones that have won her many laurels."

A number of Madame Cailleau's artist pupils are also creating favorable impressions. Miss Madeline O'Brien, who is now associated with the Casiglia Opera Company, is considered a valuable member of that organization. She also had the leading

role in Boccaccio when given at the San Francisco Musical Club.

Miss Aileen Harrison is another successful pupil who is now with the San Francisco Opera Company. Miss Ursula Murphy, a young soprano attending normal school, is taking the leading roles in all the operas given at that institution. Miss Veronica Davis, a contralto possessing a warm, vibrant voice, has appeared at a number of musical clubs around the bay district. Miss Marion Henley will make her debut shortly in concert. She possesses a genuine coloratura voice—one that trills easily and ripples like the coloraturas of the past generation. She takes high D and E without the slightest effort.

Other successful pupils of Madame Cailleau now before the public are Myrtle Claire Donnelly, Corinne Keefer and Mrs. Uda Waldrop.

PACIFIC MUSICAL SOCIETY

The Pacific Musical Society is one of the musical institutions of which San Francisco is justly proud. Everyone acquainted with San Francisco's musical life and development remembers how this organization began its successful career 17 years ago and during



MRS. FRANK B. WILSON

The Energetic President of the Pacific Musical Society, Now in Her Second Term

these years maintained the highest standard in music.

Many an artist now enjoying an enviable public career was first heard at the Pacific Musical Society and heartily endorsed by its members. Any number of compositions by California composers now being performed by musicians throughout the country were played "for the first time" before, or sung by a member of, the Pacific Musical Society at one of its monthly meetings. It has always been one of the society's policies to sponsor any worthy artist or composer regardless of whether the artist or composer was "local" or European. The membership of this organization consists of both men and women, which gives full scope for varied programs.

The Pacific Musical Society takes great pride in its Junior Auxiliary, it being the first club in this city to subsidize this feature which means so much to the growing generation. The social welfare work is another feature of importance being carried on by the members.

Mrs. Frank B. Wilson is president of the Pacific Musical Society. She is a woman of

executive ability and musical judgment and in every way well qualified to occupy this responsible post.

What the Young People's Symphony Concerts Mean to the Children of California

By Alice Metcalf

One who has not a sincere interest of children at heart can scarcely realize the joy that comes with any effort in their behalf. For years it has been a dream of mine to establish in some practical and artistic manner performances which might give young people an insight into the constructive side of music, at the same time holding their interest and their ideals to highest pitch. Or, if there are those not especially endowed with ideals, to give them music in a manner to engender love of the best and to inspire at least some imagination through continued hearing. That can be done with young minds—and has been done just now.

The ideal form of presenting music to children and young people was accomplished this year, 1927, in San Francisco, and has left such an effect that a clamor has gone up for the continuation of the young people's symphony concerts next year and undoubtedly for years to come. That San



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Francisco should and would support an organization of this sort I could have no doubt. We are a music-loving city by history, tradition and learning, with native talent that has spread itself to far corners of the earth in past and present decades. Our children take easily to melody and song—and that was more than proven at the first concert of the series of which I speak. But first let me mention the basis.

Having followed eagerly the news and successes connected with the Boston and New York young people's symphony concerts, established by Ernest Schelling, my mind dwelt unceasingly on the necessity of similar advantages in San Francisco. At once I was supported in my enthusiasm through one of our San Francisco women, Mrs. Leon Guggenhime, who was eager to have such work accomplished in San Francisco and through whose generosity these symphony concerts ultimately were launched. And in the word "necessity" it is advisedly used, as nothing else of such character in concerts had been attempted here before.

Schelling presented the best music of the best masters in symphonic form, adding a bit of pedagogy by first playing themes, then having the children sing them from

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memory. Instruments of the orchestra were also brought forward individually and their respective duties, with range of tonality clearly illustrated by their special instrumentalists. The simplicity and thoroughness of this sort of program appealed to me deeply. Why should not San Francisco have the same? Very soon I got in touch with public-spirited women and men and was amazed at the ready response to the proposition that San Francisco should at once take steps to establish and maintain a young people's symphony concert series.

We had a trained orchestral body and contemplated no lack of co-operation from it, while a young and virile conductor ably suited by experience and temperament in the handling of children was quickly found in Wheeler Beckett. His heartfelt interest has been almost the greatest factor in the pronounced success of the first season of these concerts, five in all. Mr. Beckett, trained musician, composer and conductor, threw himself into the plan and immediately had the children at his feet. They followed him, word and baton, and in the series learned the main themes of works inclusive of the Schubert Unfinished Symphony, the Beethoven Eroica and others of similar fibre,



ADA CLEMENT

Pianist, Pedagogue and Associate Director of the San Francisco Conservatory of Music

besides singing in chorus American and English folk songs and ballads.

The adult audience was as surprising in its enthusiasm; it sang, too, and, comprised as it was of leading citizens of all the bay counties, gave its sponsorship for this season and the next. The financial end of an undertaking like the young people's symphony concerts is not always so ideal an outcome as is the esthetic side, but general interest in educational music for children has been awakened and vigorous plans are under way for a bigger and stronger financial foundation for next season. To this purpose every parent in the State of California who comes in contact with this information is urged as a parent and a citizen to do his and her share toward promoting the love and understanding of music in all children's lives.

And to those who do not already know, it must become apparent that no education—academic or spiritual—can be rounded without understanding of music, and with understanding comes greater love and through that solace.

Copies of Silver Anniversary Edition of Pacific Coast Musical Review represent a welcome message to be sent East or abroad. Twenty-five cents each.

SAN FRANCISCO CONSERVATORY

The San Francisco Conservatory of Music, which is becoming a factor in the musical development of this city and State, was organized in 1917 under the name of the Ada Clement Piano School by Ada Clement and Lillian Hodghead. The subjects they taught were piano and theory. It had a faculty of only five—occupied four studios—had 40 students and equipment of three pianos. It grew and enlarged its scope to include all branches of music, instrumental, vocal and theoretical, and the name was changed to the San Francisco Conservatory, under charter of the State in 1919.

Feeling that the time had come when it must go ahead and fulfill its destiny as a great and recognized institution, the interest and support of the leading citizens of San Francisco were enlisted and a subscription was raised for the purpose of engaging a great and world-known musician to head the conservatory. Such a person was found in Ernest Bloch, who is internationally known



ERNEST BLOCH

Director of the San Francisco Conservatory of Music and One of the World's Foremost Composers and Musical Educators

as composer, teacher and lecturer. Mr. Bloch is surrounding himself by degrees with first-class teachers in all departments and, with the assistance of the founders, Misses Clement and Hodghead, the school is forging ahead very rapidly and the standard of music education is a very high one.

At the present time, the school has an enrollment of 700; the faculty is 32 in number; 22 studios are in active use, every one equipped with pianos, save the pipe organ. The new additions to the faculty, besides Mr. Bloch, who, of course, teaches the advanced theoretical courses, include Giulio Silva of St. Cecilia's Academy, Rome, in the vocal department; Robert Pollak from the Conservatory of Vienna, in the violin department, and Michel Penha, solo cellist of the San Francisco Symphony. Due appreciation and tribute must be made to the energy and public spiritedness of the guarantors who are making possible, through their contributions, this greater conservatory plan.

The citizens committees are as follows: Advisory board—Wallace Alexander, Robert I. Bentley, Mrs. Geo. P. Cameron, A. B. C.

Dohrman, Milton Esberg, Mortimer Fleishacker. Executive committee—Edw. H. Clark, Jr., Miss Ada Clement, Mrs. C. N. Felton, Mrs. Morgan Gunst, Miss Lillian Hodghead, Mrs. Marcus Koshland, H. G. Larsh, Edward Moffatt, Mrs. Ansley K. Salz, Mrs. Harry Scott, Mrs. M. C. Sloss, Mrs. Sigmund Stern, Mrs. Wilberforce Williams.

We all feel that San Francisco is destined to be the art center of the West. Our symphony and opera are attracting the attention of the musical world. Why should we not have a conservatory on this Pacific Coast that is second in quality to none other? The splendid material is here—the next step must be, besides adding to the faculty, housing it in a splendid conservatory building which would be one of the cultural assets of the city.

LAWRENCE STRAUSS

As an American and Californian, Lawrence Strauss occupies an unusual and enviable position in the musical world, for as a "resident" artist Strauss enjoys the honors accorded to visiting ones, and his work is appreciated as art without thought of habitat. Well known in this country, he has made



LILLIAN HODGHEAD

Pianist, Instructor and Associate Director of the San Francisco Conservatory of Music

two tours abroad during the past two summers, when he was received in England with cordiality, gaining the unanimous praise of a conservative press.

Strauss has the gift of voice, a lyric tenor touching on the robust, with insight into the inner meaning of texts. For this he is as well known and attended upon as for charm of vocalization, while diction is a matter of reverence with him. His powers of interpretation give color to every delivery—color befitting the subject and its stresses—and for this detail of the vocal art Strauss has made friends of notable musicians, both composers and fellow artists.

In addition to many concerts during the season, Mr. Strauss has a large and enthusiastic class of pupils, numbering among his students many professionals occupying important positions in church and in the theatre.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

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SAN FRANCISCO PUBLIC SCHOOL MUSIC

(Continued from page 42)

results you have attained in the school music work in San Francisco. The demonstration of the part singing of those children of the Mission Grammar School was a revelation of carefully thought-out work." Karl W. Gerkins, who wrote the book "Fundamentals of Music," for the National Federation of Music Clubs, and is director of music at Oberlin University, told a convention of public school supervisors and teachers in Cleveland, Ohio, that the work seen in San Francisco public schools was some of the most beautiful heard anywhere in the United States.

There are many sides to this music education, and from the very beginning of the work in San Francisco public schools, development in pure tone quality of voice, ear training, sight singing, rhythm, song interpretation, part singing, chorus work was given always with the thought that the child should enjoy the music and so learn to love it.

Teachers were given courses by Miss Carpenter in all the above subjects in compulsory classes and she arranged that the teach-

tion of great merit, including exact instruction to teachers, a traveling library of 1800 records and pamphlets for pupils to record their impressions.

Instrumental music was introduced gradually, beginning with small orchestras in the high schools and now all junior high schools and senior high schools have good orchestras and bands, besides individual teaching of instruments, while there are many orchestras in the grammar and elementary schools.

The music of the high schools was introduced by Miss Carpenter and then compulsory music in the high schools became so extensive that music teachers were appointed for each high school. The State Board of Education made music mandatory in high schools with four periods of study a week for each subject, comprising harmony, sight-singing and ear training, history of music and appreciation, orchestras, glee clubs, bands, etc.

In 1918 the State Board of Education adopted a course of music books with teachers' manuals, edited by Horatio Parker, Osbourne McConathy, Edward Bailey Birge, and W. Otto Miessner, as the course of music in all the grammar and elementary and junior high schools of California. That

based upon forward steps in music education and in accord with educational psychology.

The manuals are a most valuable aid to the teachers, as they give detailed directions as to the music work. Miss Carpenter has based her music outlines for the teachers upon the State course of music and its manuals, besides supplementary material composed of books which the Board of Education has supplied, and of octavos especially arranged for school use and selected by the director of music.

The State music course develops through pedagogic methods the natural faculties of the child, thus putting in tune the greatest musical instrument of all—the body. This means that the child learns to do things by doing them—that is, he learns to sing by singing in a way and in a manner according to modern psychology, of which the private music teacher and the musician have little conception.

The child's school life comprises three periods—sensory, the first three grades; associative, fourth, fifth and sixth grades; adolescence, eighth and ninth grades.

Singing is practically the sole consideration as the basis of musical expression, as it is also the foundation of all musical accom-



FLORENCE RINGO

The highly accomplished prima donna soprano who scored a triumph in the title role of Bellini's Norma recently



LAURETTE GALEY BERCUT

A skillful artist and efficient instructor who assists Rose Florence in her studio work



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A versatile musician who has devoted her life to attaining proficiency in vocal, violinistic and pianistic art

ers especially musical in a school should give the work of teachers not capable. Gradually extra music teachers were appointed until there were 60 certified music teachers, besides many departmental music teachers (about 300). There are also 30 very musical principals who supervise the music and 12 music teachers in junior high schools, 15 in senior high schools, two field assistants and two bandmasters.

Gradually the subject of music appreciation has been added. Beautiful songs have been discussed, introduction of the phonograph and records has been accomplished and culminated in the music memory contest conducted in all the schools by Miss Carpenter and the teachers for five years. Forty thousand pupils prepared for these tests. At the last test there were so many pupils (about 3000) that two theatres had to be used, and there were 471 winners and five winning teams.

During the last month Miss Carpenter, through the authority of the superintendent of schools and the Board of Education, has introduced a new course of music apprecia-

course is still in effect, and of it Prof. Waldo Selden Pratt, in the American supplement 1920 of Grove's Dictionary of Music, says: "California probably leads the States of the Union in the uniform, deliberately planned and systematic presentation of music in the public schools."

There is much similarity between its methods and Miss Carpenter's, the whole course being founded on the thought that its aims are to contribute to the growth of school music through the uplifting of the standards of music studied in the schools, by using material only of the highest quality, and also the arrangement of this material in a systematic plan by which the songs will be sung with full appreciation of musical qualities in an artistic manner and by the use of this song material is developed a mastery of the problems of vocal sight reading. The music material includes folk songs of many nations, classic compositions and original compositions from the best living composers. The songs were selected because of their merit and their direct appeal to the child and were accordingly classified and assigned to their appropriate places in the course which is

plishment—the greatest aid in instrumental work in the beginnings of ear training and music appreciation.

The modern course of study in San Francisco begins with rote songs, rhythmic development and music appreciation in the first three grades. Ear training and sight singing and theory, music appreciation, song singing, interpretation, part singing, vocal development are arranged for the associative period.

In the adolescent period, seventh, eighth and ninth grades, the joy of singing with emotional development is emphasized through the song singing, theory, sight singing, music appreciation, vocal work, part singing, glee clubs, orchestras and rhythm. In the senior high schools intensive elective work is given in different branches of music, four periods a week—harmony, theory and sight-singing, history of music, orchestras and bands, glee clubs and chorals.

In the senior and junior high schools there are some teachers giving individual lessons in piano and instruments. All pupils in the

school are encouraged to take private lessons on instruments.

In completing the course of music in the public schools, the child learns proper vocal methods, tone relations and scales, major, minor and chromatic, time, rhythm, phrasing and interpretation, with sight singing in three and four parts. That they are properly taught in San Francisco abundant evidence is seen in the work of their glee clubs, in part songs by choruses, and massed singing without rehearsal of eight or ten thousand at Exposition Auditorium during Music Week.

Miss Carpenter gave expression to the spirit of San Francisco, its courage, hopes and aspirations in the days following the great fire of 1906, through the chorus of 4000 children which she led in Golden Gate Park and other places, and subsequently during the period of reconstruction, at the dedication of 50 schools, the Portola Festival, the reception to the U. S. Fleet, at almost every dedication of public buildings, parks and playgrounds, and in community singing during the great war. These are illustrations not only of the utility of public school music as an educational accomplishment, but proof that it is a great civic asset.

In addition to her numerous San Francisco honors Miss Carpenter has been rewarded with the confidence of State and national organizations. She is chairman of the public school music section of the California Federation of Music Clubs and also of the Music Section of the National Educational Society. She also occupies an advisory office among the distinguished women who form the committees of the National Federation of Music Clubs.

Activities of the Behymer Office

During the past season the Behymer management presented many attractions throughout the Southwest that redounded to the credit of the music lovers of this section. The great pantomime production, *The Miracle*, was probably the highlight of the offerings. John McCormack, Paderewski and Marion Talley proved magnets in drawing public attendance and appreciation. The return of Lawrence Tibbett to the Southland gave great evidence of loyalty and affection. Alice Gentle again came into her own, showing conclusively that she has become one of the great American singers. Heifetz returned this fall giving unparalleled enjoyment to the lovers of the violin. Muzio swept her hearers before her, while Friedman, the pianist, again pleased the multitude. Sophie Braslau was heard in concert and, with the Symphony, apparently pleasing all auditors. John Charles Thomas was well received all over the Coast, demonstrating his ability as a great American success. Nina Morgana appeared on many of the courses to the pleasure of auditors. The Beggar's Opera made a triumphal parade from El Paso, Texas, to San Francisco, opening many of the courses in the Southwest. The Cherniavsky trio repeated former triumphs before leaving for their Australian engagements.

The Behymer series in Arizona and New Mexico have been quite successful this season. New territory has been opened and many of the smaller cities of the Southwest are enjoying for the first time a group of artists obtained through the medium of this helpful office. Southern California has been particularly responsive this season. The development of the courses under the direction of the Parent Teachers Association in connection with the efforts of Mrs. Grace Mabey of the National Federation of Music Clubs is giving to many of the cities of limited population an exceptionally fine group of musicians at exceedingly reasonable prices. During the holidays the attention of this office has been given over to the exploitation of an organization eminently fitted for the Christmas spirit, the Florentine Choir of Florence, Italy, now being

heard as a star number on several of the courses and as an independent attraction.

This is the period in the year which brings joy to the sadness of the world, play to the work of the world, and consolation to the sorrow of the world, and music has much to do with this situation; and therein lies its greatest and most universal blessing.

Immediately after January 1 the Behymer endeavor will practically surpass the achievements of 1927. Some of the outstanding offerings which will prove to be not only attractive, but will undoubtedly draw attendance from all parts of this section, will be the introducing for the first time during its triumphant return for the fourth year in America Balieff's *Chauve Souris*, the Bat Theatre of Moscow. The organization which America adopted because America loved it, depicting Russian comedy as it really exists. It has been the ambition of Manager Behymer to again renew the annual visits of the Chicago Civic Opera Company, which returns for a limited engagement to the cities of the Southwest, reaching Los Angeles the week of March 5, opening with Mary Garden in the new opera which has been so successful, *Resurrection*, and during the engagement producing Charles Wakefield Cadman's *Witch of Salem* and *The Snow Maiden*, both in English. One of the high lights of the spring season will be the return of the world's greatest contralto, Madame Ernestine Schumann-Heink, for 21 concerts in this territory, her farewell to these communities which in the past have acclaimed her and learned to love her. Such memories as the word Schu-

present a series of their much heralded madrigal programs. Gorgeous Sigrid Onegin, during the month of March, will open a series of perfect programs given in a most regal manner. Tito Schipa, the world's most perfect lyric tenor, returns for a limited number of appearances in the larger cities. The Pro Arte Quartet, introduced last season, will be heard again in their exceptional chamber music ensembles. Harold Bauer, the dignified pianist, academic to a degree, is again engaged by both symphonies and in many series as a headliner. Tony Sarg's Marionettes will dance and sing in their delightful acrobatic manner. Daisy Jean, the representative cellist and harpist of Belgium, who is well-known as a vocalist, will extend to this section the artistic greetings of the King Albert people. Beloved John McCormack, who is always welcome, and who each year devotes a certain amount of his vocal ability and time to California, will again visit where he has triumphed in the past. Ignace Jan Paderewski, the premier of all the masters, will visit during the month of March and present a series of his unparalleled offerings. Johanna Gadske, now an American citizen, comes to give us a part of her beloved art in concert form. Maier & Pattison, the duo pianists, will again tour the Coast in April, and Barrere's Little Symphony and ensemble, too infrequently heard, closes the season in the middle of April. This year has been a most remarkable musical year for the coming of high lights of the profession. Frederick Warde, is touring the Coast under this management presenting his Fifty Years of Make-Believe,



MARION HENLEY, URSULA J. MURPHY, VERONICA DAVIS, AILEEN HARRIS
Four artist pupils of Mme. Rose Relda Cail'leau who have gained artistic laurels in concert appearances

mann-Heink brings to the Southwest will linger for years to come.

Georges Enesco, who two years ago pleased this section, returns again the first week in January, to be followed the next week by the inimitable Eva Gauthier. Both of these artists are well liked on the Pacific Coast. Creator and his band returns for a month, beginning in El Paso on January 18 and ending in San Francisco the middle of February.

For the first time the Coast lovers of the piano will be introduced to a man who has been heralded both by European and Eastern critics as a piano genius, Walter Gieseking. More dates have been secured for this newcomer than ever before in the history of piano artists. Beniamino Gigli, the greatest of all the Metropolitan tenors, will again electrify his audiences with arias, folk songs and ballads. Frances Berkova, noted violinist, returns from successes in Europe to her own home locality, being heard with both the San Francisco and Los Angeles Symphonies, as well as in many concerts. The lovers of Spanish musical literature will enjoy the return of the Spanish lyric tenor, Gil Valeriano, who endeared himself to the California public last season and who in many instances will be joined in concert by Cugat, the Spanish violinist.

It was a stroke of business of a high character which incited Manager Behymer to demand that the English Singers should not remain away from the Coast another season, and they are coming during the month of February to

thrilling all who hear him, and the only Will Rogers will be heard in a limited number of appearances informing all of America's greatest needs. Those who are acquainted with the ramifications of the Behymer office feel that it is doing a great cultural work, unselfish, with but one desire, to be useful. Just recently the Belgian government, in recognition of the untiring efforts of this office to bring before the musical public of the Southwest Belgian vocalists, instrumentalists and composers, conferred upon Manager Behymer the highest decoration given for the cultural arts, the Golden Palms of the Crown of Belgium, and only last year the Italian government, over the signature of Mussolini, conferred upon Manager Behymer the Order of the Crown of Italy.

Laurette Galey Bercut, soprano, assistant vocal instructor of the Rose Florence Bel Canto Studio, will be available for clubs during the coming season in costume recitals of French and English songs. Miss Bercut possesses a voice of beautiful timbre, an artistic style, and a charming, unaffected personality, all of which win her hearers whenever she appears.

You can not give more pleasure to friends away from home than to send them this Silver Anniversary Edition of the Musical Review, which contains news of the people they know.

ALLIED ARTS CLUB OF S. F.

By MRS. EDWARD RANSOM PLACE
Founder and President

The Allied Arts Club of San Francisco was organized in March, 1923. Its hopes and purposes are to discover, encourage and assist struggling young musicians and students in all other arts. Further, to present on our social programs at least two resident artists during each club season. This we have adhered to since the inception of our activities, and since the second year of our existence we have reimbursed all members appearing on our programs. We have also materially assisted three members in the furtherance of their ambition for professional recognition, all of whom are happily advancing toward their goal. We are working for the advancement of our young musicians and artists because we believe in their future. We do not employ talent out-

the footsteps of the Senior Club. Many of the members are receiving recognition for their work in concert, radio, church and teaching. The president is Miss Edith Trickler, and Mrs. Edward R. Place, senior chairman. When the junior members appear on the Senior Club programs they also receive a fee. This year we have a Juvenile Club, allied with the juniors—girls and boys under 14 years, which is promoting a splendid feeling of fellowship and good will between the two groups. The juveniles are to give the Christmas program in December.

GRACE BORROUGHS, DANSEUSE

Grace Borroughs, who for several seasons was associated with the Denishawns and is recognized not only in California but throughout the world as a magnificent exponent of terpsichorean art, has returned from a two-years' tour of the Orient and Europe. Miss Borroughs has opened a most charming stu-

refined; it has evolved into a pastime wherein technique and execution is more important than rhythm and movement. Of course, it has beauty, but it surely is not natural to stand on one toe and wave the other leg.

"Trace out the history of the dance and it goes back to purity and beauty exemplified in a naive legend and tradition. In the Shetland Islands, off the Scottish Coast, the dance goes back to the Druids. The people still believe in fairies, and the great rocks set up, such as the Stonehenge, is to them fairies turned to stone when surprised in their dances by mortal folk.

"In Burma, I wondered why the native dancers wore feather-effects on their skirts. Through an English captain acting as interpreter, I learned the people traced the origin of their dance to the phantom bird. Indian folk say that the Divine Being descended from heaven and was given shelter in a dancer's home in the woods. Divine gratitude resulted in the declaration that all



ELFRIEDA STEINDORFF

A successful young vocalist who is scoring gratifying successes in costume recitals



GRACE BORROUGHS

A refined exponent of Terpsichorean art who for several seasons was associated with the Denishawns

side of our own members except when necessary for a well-balanced program. We hope to have a greater number of resident artists on our programs as we grow in numbers—and our treasury increases. We wish to hear our own resident artists oftener and are now concentrating our efforts on membership, so that we may have funds to pay these artists a fee commensurate with their artistic value.

The Allied Arts Junior Auxiliary was organized a week after the Senior Club, and is composed of girls and boys under 25 years, almost all of whom are musicians. Beginning this season they are on a self-supporting basis and are housed in the Women's building on Sutter street. They give an open program on the third Saturday of each month—all members of the club in ideals and purposes are following in

dio in Oakland and there she intends to devote considerable time to imparting her knowledge of the art of dancing to the very small child. Miss Borroughs created a genuine impression upon the Parisians, whom she entertained five times with interpretations of graceful court and Oriental dancing. Apart from teaching, Miss Borroughs will be available for engagements at clubs and salons, being fully prepared to entertain the members and guests not only with a series of dances representative of practically every nation and race but also with a highly illuminating discourse on the various phases and history of the art, from the Greek dance to the present-day jazz.

While in Paris, Miss Borroughs gave the following interview to the New York Herald: "Toe dancing is dead. It is dead because it is not natural. It has become too

dancers thereafter were to be sacred. The injunction finds exemplification today in the temple dancers."

The Charleston and other modern dances are not condemned by Miss Borroughs. If they are ever ugly, she holds it is due to their awkward exponents, and inculcation of rhythmic movements into modern habits will remove that objection. Dancing, above all, she insists, must be democratic and widely popular if it is to fulfill its mission in the world as a creator of mystical ecstasy for human beings.

Beulah Ellis, who has served the First Baptist Church of Los Angeles as soprano soloist for more than three years, has resigned that position. Florence Steffens Scott, formerly soprano soloist of this church, has been engaged permanently for this position.

The
Romantic Musical History
of California



1849-1928

from Mining Camp to Metropolis

By ALFRED METZGER
Editor Pacific Coast Musical Review



This intensely interesting volume of over 400 pages including the principal musical events taking place in San Francisco and Los Angeles during more than three-quarters of a century will be published *positively* October 15th, 1928.

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VICTOR LICHTENSTEIN

Violinist, Lecturer, Conductor—Director of the Lichtenstein School of Violin and Ensemble Playing and the Lichtenstein String Quartet

There has been much talk of late about the emancipation of American music and musicians from European domination. We read here and there of the wisdom of encouraging our American-born music student in opera, symphony orchestra and on the concert stage. Mr. Lichtenstein, with a knowledge of his instrument acquired by study with eminent European masters and an orchestral routine under Nikisch and Ysaye, has trained young violinists who have held important positions in the sym-



JOHANNA KRISTOFFY

A distinguished operatic soprano who is devoting herself to instructing young singers in the intricacies of vocal art with marked success

phony orchestras of the East. From the day of his return from Europe he has held fast to the single purpose of developing young students to the point where they might be capable of carrying on his ideals.

A record of seven of his pupils (Jacob Blumberg, Jules Silberberg, Isadore Greenberg, Joseph Gill, Earl Gottschalk, Clarence Maurer, Meyer Schumitzky), five first and two second violins, in the St. Louis Symphony Orchestra during a period of five years, is an enviable showing for any teacher, and these young musicians had had practically their entire training under Mr. Lichtenstein.

As president of the now disbanded American Guild of Violinists, Mr. Lichtenstein and his colleagues in Chicago and St. Louis, organized what was actually the first cham-

ber music festival held in the United States. Special features of these festivals were first performances of important works for strings, notably Schoenberg's *Verklärte Nacht*, Vivaldi's Concerto for four solo violins and orchestra, etc. Programs devoted exclusively to the works of American composers were featured, thus encouraging native production.

Mr. Lichtenstein was one of the first musicians in the East to give lectures on the instruments and programs of symphony orchestras, and in California is continuing this important work in his now popular Symphonylogues, which are held on the morning of the regular Friday symphony concerts. Those who attend these lectures enthusiastically testify that the enjoyment of the program is enhanced a hundredfold after this needed preparation.

As California University Extension lecturer, Mr. Lichtenstein, in a series of 30 lectures, covered practically the whole field of the evolution of music, with illustrations drawn from aboriginal folk music of every corner of the globe, and brought the story



HERMAN GENSS

One of the most distinguished pianists, composers, pedagogues and critics who has made California his home

of the art down to the most complex compositions of Schoenberg, Stravinski, Bloch, etc.

At present, Mr. Lichtenstein is conducting an interesting band of young players in his Y. M. and Y. W. H. A. Orchestra. He is also director of the Lichtenstein String Quartet, about which the Exeter, Calif., Star had the following to say regarding the concert of March 27, 1927:

"S. F. Quartet Is Given Real Ovation at the Closing Concert of Exeter Woman's Club Series.—When Victor Lichtenstein's string quartet from San Francisco had completed its two-hour concert of chamber music at the Exeter Woman's Club house, Sunday afternoon, not a single member of the audience of nearly 200 showed any inclination whatsoever to leave his seat. Applause, which could scarcely be silenced by two beautiful encore numbers—a Boccherini minuet and an appealing passage from Haydn—spoke eloquently of the listeners' thorough appreciation of a fine program superbly interpreted.

"Dvorak was the favored composer, his

impressive quartet in F major Opus 96 and a unique composition for two violins and viola being two of the outstanding selections. There were also very happy offerings from Bach, Schubert, Mozart and Tschaikowsky and Beethoven's centenary was 'celebrated' with one of the lively scherzi which the composer utilized to displace the minuet in his symphonies. The numerous conversational 'sidelights' by Mr. Lichtenstein, on the nature, intent, meaning and moods of the several compositions, transformed casual listening into genuine enthusiasm."

At a recent performance the first public hearing in California of Corelli's Concerto Grosso (The Nativity) was given by the orchestra under Lichtenstein's leadership. All in all, Mr. Lichtenstein's work from the very first has been that of a far-seeing constructive force in the development of art on native soil.

CHURCH MUSIC POPULAR

According to announcement by Alexander Stewart, musical director of the First Baptist Church of Los Angeles, the series of "guest



RUDY SEIGER

The brilliant violinist, conductor and composer who is a favorite with millions of radio listeners

choir programs" and organ recitals given at this church during October, November and December, attracted audiences of more than 10,000 people. The programs were presented by the choirs of the following churches: Wilshire Presbyterian, First African M. E., Claremont Community Church, St. Paul's Episcopal, First Methodist Episcopal, Bible Institute, First Congregational and St. John's Episcopal. More than 500 singers participated. Organ recitals were given by John Doane of New York, Palmer Christian of Ann Arbor, Mich., David Wright and Walter F. Skeele of Los Angeles.

This series of concerts has been highly commended by prominent musical writers of both the local daily papers and music magazines as well as by journals of national circulation, all of whom say that such an effort can but be most helpful in stimulating higher standards of church music as well as in promoting interdenominational fellowship.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

MUSIC IN CALIFORNIA PUBLIC SCHOOLS

Committee of Subsection on Music of the Commonwealth Club Presents
Interesting Report on Conditions in the Sacramento Public Schools

By HOMER HENLEY, Committee Chairman

After having surveyed the work done in the music department of the Oakland public schools on October 14 last, the committee of three, Redfern Mason, Domenica Brescia (chairman) and Homer Henley, added another unit to its schedule of a view of public school music in California by visiting the schools of Sacramento on the personal invitation of Mary E. Ireland, supervisor of music of that city's school department.

The history of public school music in Sacramento is inseparable from the name and influence of Mary E. Ireland, its supervisor for the last 18 years or more. Public school music in that city had its inception in her initiative for its establishment. Step by step, over the years, she built it up on the solid foundation of sound musicianship and a sympathetic insight into the child psychology.

open strings on the theory that habit gave correctness, ease and familiarity with both instrument and bow, and that a firm command of a desirable tone was gained thereby. Miss Trainor has in the neighborhood of 160 students in her group of schools. The committee were inclined to doubt the practicality and value of this branch of music instruction, approached as it is in this novel manner. It appears, however, that more traditional instruction in violin playing is given in the schools, there being three teachers for this instrument alone, who give part of their time in the schools at the rate of \$2340 a year, on a full-time schedule of a maximum of five hours every school day. There are also three bandmen for wind instrument playing who are paid at the same rate for their school teaching. All these teachers are permitted

chestra. The players are drawn from the boys and girls of the fourth to the eighth grades. About half of these have studied with private teachers, the remainder receiving all their instruction in the schools. There is an elementary class of 34 studying clarinet alone, and probably a dozen times as many want to learn the saxophone, the jazz ideals of the parents being reflected here with grievous but logical inevitability. Sacramento has spent \$2000 on instruments for the elementary class and has appropriated \$2500 for strings for the Junior High Orchestra. This orchestra includes clarinets, cornets, trombones, four tubas and three saxophones. Among the players was a boy who performed on the French horn with a firmness, flexibility and sureness of **embouchure** that many a symphonic soloist on that instrument might have envied. Both band and orchestra play good music, from the operatic overtures of Gounod, Thomas and Verdi to the works of Tchaikowsky and Beethoven.

In vocal music, the work of the children in these schools is noticeably good, especially in the lower grades, where personal ambitions on the part of zealous, but vocally injudicious, teachers have not yet taken the



JACQUES GERSHCOVICH

Formerly Conducting Symphony Orchestras in the Orient and More Recently Scoring Successes in Portland and as Guest Conductor of the S. F. Symphony Orchestra During the Summer Season

Without the latter immensely important qualification, her work—may it have been never so cleverly and wisely planned—could have had no success; for the training of the child must spring quite as much from the heart as from the head. Fighting against all the odds of musicless traditions and wilful stubbornness for the love of little more than stubbornness itself on the part of those who should have helped her, she has finally brought the department of music up to a high standard of excellence and efficiency.

Miss Ireland met the committee before the school opening hour and took them about from school to school until a very fair and representative cross-section of the music work had come under their observation.

The survey was greatly along the same lines as that made in Oakland. Classes from the low first grade to the high eighth were visited, with side excursions to violin classes, orchestra and band groups, and ending with a hearing of the Senior High Girls' Glee Club.

The first visit was to hear a violin class under a Miss Trainor in the Newton Booth School. The pupils were here only taught to correctly hold the instrument and bow, and to play sustained tones in unison or



MRS. J. J. CARTER

Originator of the Open Air Summer Symphony Concerts in Hollywood Bowl and an Organizer of the First Rank

to take private scholars outside of school time. Some attention is given to an acquaintance with orchestral instruments as early as the low fourth grade, where phonograph records of orchestral performances are played, and the scholars questioned as to the kind of instrument heard. More or less confusion of ideas was apparent here, owing to the inadequacy of the present status of reproducing instruments in presenting differentiations of tone quality; and vehement claims on the part of little ones that a certain instrument was a flute, an oboe, a clarinet or a violin, and the impossibility of any single instrument being all of these at the same time, tended to somewhat cloud the issue, and, not unjustly, to throw some doubt on the value of phonographic demonstration as a guide to tonal acquaintance with the various instruments of the orchestra.

Band and orchestral instruments, and performance on them, constitute an important feature of the music in Sacramento schools. In the David Lubin School they do orchestra and advanced string work, as well as band playing. These departments are in the hands of experienced and competent instructors, one of the chief of whom is Franz Dick, conductor of the Sacramento Symphony Or-



WM. F. ZECH

Conductor of the Zech Orchestra of Seventy Young Musicians and a Splendid Violinist, Ensemble Player and Pedagogue

admirably simple treble notes of childhood from the realms of sweetness to those of the loudness of forced voices all too soon thrust into a maturity which does not befit them. In the low first grade there is practice in pitch approximation; counting out the tones in upward and downward scales; rote singing, and the beginnings of the flexibilities of rhythmic play. The simplest of little songs are taught here in two-quarter time. In the high second there is singing with syllables, and the note relations are taught as well; and in the high third grade there is begun the counting of two eighth notes to the beat in both ascending and descending scales. In this grade, too, they first sing the beat, then the syllables, and then the words. Beginning with the low fourth grade, the singing intervals are somewhat amplified, and in the fifth grade the keys are taught. In the high sixth grade is sung two and three-part harmony, and the sight reading here was most excellently done, the time relationships and values keeping pace on equal terms. Duke Street, from the Hymnal, was successfully negotiated at a first sight reading. The high eighth grade was correspondingly advanced in all the fundamentals.

The grades contain elective courses in ear
(Continued on page 61)

TWENTY-FIVE YEARS OF EXPANSION IN THE MANAGERIAL ACTIVITIES OF SELBY C. OPPENHEIMER

Twenty-five years ago, when the Pacific Coast Musical Review was first founded, the giving of concerts in San Francisco was fostered on a far less elaborate scale than at the present time. Yet, even then, a quarter of a century back, all of the great figures in the musical world were brought to California and were heard in this city. It was the late Will L. Greenbaum to whom music lovers owed their opportunity at that time to hear such stars as Nordica, Sembrich, Ysaye,

concert-giving interested him very little. It was his pride in being able to bring to his home city international celebrities that kept him at his work for a long time. But suddenly a change began to manifest itself. The Berkeley Musical Association came into being. Sacramento, with its Saturday Club, already had created a field for the artists in the capital city. Friday afternoon concerts at Ye Liberty Playhouse, managed by Greenbaum and H. W. Bishop, were inaugurated

baum office. After the death of Greenbaum Oppenheimer assumed the management of the business personally. Interior cities were already starting to show a sincere interest in hearing artists and the new management alive to the possibilities of increasing the scope and influence of its office, encouraged and helped more than a dozen of the larger inland municipalities in their work. Today there are over 20 important music clubs, courses and organizations supplied by the world's greatest artists and attractions through the Selby C. Oppenheimer office. Today the executive department of this enterprising agency occupies four large rooms, completely equipped to undertake any and all kinds of booking and management and maintains a staff of office and road assistants devoting their exclusive time to the promotion of music.



THE TREMENDOUS CLIMAX OF THE 1927 SUMMER

Ten thousand people pack the vast indoor stadium when the San Francisco Symphony Orchestra and the San Francisco Symphony Chorus, gave the tenth concert

Musin, Lehmann, Eames and others of the truly great of the long ago, but these visits were irregular and no co-ordinated booking system existed as at the present time. Los Angeles and one or two other of the larger Southern California cities were possible for concerts. San Francisco was the only place in the north big enough to support the more expensive attractions. Portland and Seattle could occasionally make it worth while for a great artist to go north, but the long trek across the continent, even for those artists of box office value, made a financial success in California always more or less doubtful.

Greenbaum, who was a genuine pioneer in his work, was a man of the highest and most exalted ideals. The business end of

and later the Peninsula Musical Association at Stanford University made a possible quartet of engagements for five or at most a half dozen artists in a season. This condition continued until after the San Francisco fire and until the passing of the beloved Greenbaum some 10 years ago.

Into the Greenbaum office shortly after the San Francisco catastrophe came Selby C. Oppenheimer, recruited from a theatrical management which included the old California Theatre and the Alhambra Theatre in San Francisco, the Clunie Opera House in Sacramento, the Victory Theatre in San Jose and other amusement places. For nearly a dozen years Oppenheimer remained right-hand man and chief factotum in the Green-

In the more than a quarter century that Will L. Greenbaum and later Selby C. Oppenheimer have been bringing the world's most famous artists to the Western Coast, the name of every great celebrity has become familiar through their efforts to California audiences. A roster of such names would be but a complete list of every artist and attraction who have become famous since the beginning of the Greenbaum operations and even before that, for be it known as far back as 1896 and 1897 Mr. Oppenheimer, then associated with the late Samuel H. Friedlander in the management of the California Theatre, sponsored the first appear-

ances here of Paderewski, Godowsky and many other concert notables.

Last year, following the trend of concert presentation throughout the country, Oppenheimer established for the first time great concert courses of 10 events at popular prices. It was found that San Francisco's Auditorium, when cut down by the use of curtains to a capacity of approximately 4000 seats, became a most acceptable concert hall and acoustically quite excellent. Oppenheimer selected 10 of the greatest attractions in the country at the time. Galli-Curci headed the list, Mordkin and his ballet, Tito Schipa, Louis Graveure, Rosa Ponselle, Gabrilowitsch, Carl Flesch, Percy Grainger, the New York String Quartet, Mischa Elman and the famous Russian Symphonic Choir were engaged and 3500 season tickets were sold by subscription, making the new Op-

its second year, is already nationally considered the standard at which every other American municipality is shooting.

Simultaneously with the establishment of this series in San Francisco, a change in policy in the management of Oakland events was made, and in conjunction with Miss Alice Seckels, who for eight years had been presenting the well known "Matinee Musical Series" at the Fairmont Hotel and who had in other undertakings long been associated with Oppenheimer, a similar music course was established in Oakland, completely revolutionizing concert management in the trans-bay community. As in San Francisco, 10 mammoth events constitute the Oakland series, all programs being given in the Auditorium Theatre on Lake Merritt. The most notable step in the right direction by this management in its Oakland enterprises was

of California, through the Berkeley Musical Association; Sacramento, through the Saturday Club; Stockton, Modesto, San Jose, Chico, Santa Rosa, Eureka, Merced, Watsonville, Santa Cruz, San Rafael, Oroville, Petaluma and other California cities have and are still enjoying the visits of great artists brought to the West by this office. Many schools and colleges, such as the Piedmont High School, Mills College and other institutions fostering musical education also look to this office for their talent.

In addition to these courses appear annually special attractions independent of the subscription series. Oppenheimer is the representative of the theatrical firm of Comstock & Gest and laid the local foundation for the never-to-be-forgotten performance of Max Reinhardt's great spectacle, "The Miracle," last year, and this year he is bringing



SON AT EXPOSITION AUDITORIUM, SAN FRANCISCO

chorus, under the leadership of Dr. Hans Leschke and under the auspices of the Summer Symphony Association of San Francisco, amidst scenes of wild enthusiasm.

Oppenheimer course an immediate and established institution and the largest subscribed course of its kind in the country.

This year, continuing the same policy, 10 artists and attractions of equal rank are offered. The list includes Gigli, the tenor; Lawrence Tibbett, baritone; the Beggar's Opera Company, Sigrid Onegin, great contralto; Georges Enesco, violinist; the wonderful English Singers, about whom so much has been heard; Harold Bauer, the pianist, and others of equal rank who are yet to come, and Muzio and Braslau, who have already appeared before the 3500 subscribers who fill the Auditorium for these events.

The Oppenheimer series, though only in

accomplished this year when a consolidation of its own fine artist series was made with the San Francisco Symphony Orchestra, resulting in reducing the oversupply of concerts hitherto prevalent in Oakland and bringing to its music lovers a combined series of eight great artist attractions and two symphony programs at remarkably low subscription season ticket rates.

Last year, also, in conjunction with the Associated Students of Stanford University, Oppenheimer established a great popular-priced series under college auspices.

The promotion and management of these three great courses is but an incident in the wide scope of influence now enjoyed by the Oppenheimer management. The University

the famous Russian play, "Chauve-Souris," direct from its New York triumphs to regale San Francisco. Such stars as Paderewski, Schumann-Heink, Jascha Heifetz, Marion Talley, Anna Pavlova and her Russian ballet, the inimitable Will Rogers, Yehudi Menuhin, Mischa Elman, De Pachmann, Mikail Mordkin, the Russian dancing star, and Jeritza, to name but a few of the most outstanding, have visited us and appeared here on this basis during the past couple of years or are due to come during the coming season.

Oppenheimer was the first manager of the present San Francisco Opera Association and has been credited with having paved the way for the subsequent successful seasons of this

(Continued on page 66, column 3)

The Philharmonic Orchestra of Los Angeles

The ninth season of the Los Angeles Philharmonic Orchestra opened at the Philharmonic Auditorium, Los Angeles, Thursday evening, October 27, and Friday afternoon, October 28, under the leadership of Georg Schneevoigt. Under the direction of the late Walter Henry Rothwell, the Philharmonic became one of the first symphonic organizations of America, and under the distinguished artistry of Schneevoigt, its progress should be uninterrupted.

Mr. Schneevoigt was born November 8, 1874, at Wiborg, Finland. His career as a conductor began in 1900 at the Opera of Helsingfors. In 1901 he conducted at the Riga Exposition. From 1903-1908 he succeeded Felix Weingartner as head of the Kaim Orchestra in Munich. In 1908 he again took the direction of the Riga Orchestra, returning in 1912 to Helsingfors; from 1914-1924 he resided in Stockholm as first leader and artistic director of the Konsert-

Association; in Santa Monica, under the auspices of the Santa Monica Bay Woman's Club; Riverside, under the auspices of the Tuesday Musical Club of Riverside; Pasadena, under the auspices of the Pasadena Regional Board, and a concert in Glendale under the auspices of the Glendale Music Association.

The program for the opening concerts, October 27-28, began with the prelude to *Die Meistersinger*, by Wagner. Two numbers which were given their first hearing at these concerts comprised Manuel de Falla's tunes from *The Three-Cornered Hat* and Respighi's symphonic poem, *The Fountains of Rome*. The closing number was the Brahms Symphony No. 1 in C Minor, Op. 68. As has been the custom, the first concerts of the season were in honor of the conductor, and at which there was no soloist.

MUZIO IN OAKLAND RECITAL

By CONSTANCE ALEXANDRE

Concert-goers of the East Bay district paid tribute to the art of Claudia Muzio when

The oftener one hears Claudia Muzio, the more convinced one is of her great art. She is not alone bountifully endowed by nature with a rich, powerful voice that is full of glorious colors and expression, but she has developed this gift to such an extent that it is safe to say that her art of singing is about as perfect and flawless as is possible for mortals to attain. It is positively thrilling to hear Muzio take a tone fortissimo in phrases of intense emotion and reduce it to a pianissimo of the most ravishing quality.

The soprano gathered her offerings from a field that ranged from early Italian classics to a group of lovely French songs, a number of English compositions and several operatic arias. Each song she sings is a creation—Muzio touches nothing which she does not adorn. The manner in which she shapes her numbers musically, how finely she interprets, with what masterfulness she achieves her results—all shows that she is one of the world's greatest singers. To describe the effect her singing had upon the people would be impossible. They were delighted with everything she sang and applauded with real Western enthusiasm. And with her sweetness and eagerness to please



W. A. CLARK JR.

Patron and founder of the Philharmonic Orchestra of Los Angeles



GEORG SCHNEEVOIGT

The world-renowned conductor of the Philharmonic Orchestra of Los Angeles



CAROLINE E. SMITH

Secretary-manager of the Philharmonic Orchestra of Los Angeles

verein. In 1918 the Philharmonic Orchestra of Oslo (Christiania), which occupies today a leading position in the musical life of Scandinavia, was founded by Mr. Schneevoigt. Since 1918 he has also been conducting the summer concerts at Scheveningen, Holland.

Mr. Schneevoigt is a member of the Royal Academy of Stockholm, and is an officer of the Legion of Honor, a distinction which was conferred on him because of his active propaganda for French music. This artist has also conducted operas at Petrograd, as well as in all the large cities of Europe, including London, Paris, Rome and Vienna. He was guest conductor with the Boston Symphony Orchestra in 1924.

Among the eminent soloists to appear at the symphony concerts are Frances Berkova and Alfred Megerlin, violinists; Harold Bauer and Benno Moiseiwitsch, pianists; voices, Sophie Braslau, Myra Mortimer and Florence Austral. The Beethoven Ninth Symphony will be included in the year's repertoire, with a chorus of some 300 voices. The chorus will be under the direction of Squire Coop, head of the music department of the University of California at Los Angeles.

In addition to the regular series of 14 symphony and 14 popular Sunday afternoon concerts given in Los Angeles, the orchestra will play its regular series in San Diego, under the auspices of the San Diego Philharmonic Orchestral Society; in Santa Barbara, under the auspices of the Community Arts

the famous soprano made her first appearance before an Oakland audience at the Auditorium, Friday evening, October 21, inaugurating the 1927-1928 Seckels-Oppenheimer Concert Series.

There is not a singer today appearing either on the concert or operatic stage that is more beautiful, charming and gracious than Muzio. Never have I seen an artist who can, with such simplicity and naturalness of manner, become so thoroughly en rapport with her audience. Claudia Muzio appears to take each one into her confidence, delivering, as it were, a personal message. Yet in establishing this bond of sympathy between the audience and herself, she never for the fraction of a second loses her poise or the dignity befitting a great artist. Muzio is always the aristocrat, always the woman of refinement and culture.

This all goes to prove that it is absolutely unnecessary for certain singers to act like a modern flapper or follies girl to win popular favor. Those who make silly remarks to the audience, resort to all sort of antics, usually do so to cover up their vocal and artistic deficiencies. Such singers are not deserving of the term artist and should be heard in a music hall or vaudeville, where people go to be amused. Habitués of the concert hall are as a rule serious musicians, music lovers and students who are seeking mental and emotional uplift.

her public Madame Muzio practically tripled her original program with encores.

Charles Lurvey was at the piano and played artistic and musicianly accompaniments.

SECKELS' MATINEES

The first of the New Year concerts presented by the Alice Seckels' Matinee Musicales will bring to San Francisco the musical favorite, Eva Gauthier, the French soprano, of whom H. T. Parker, the well-known Boston critic, has said: "Eva Gauthier is to song what Mary Garden is to opera. She is mistress of total and tonal illusion. An audience which assembles to hear Miss Gauthier is a pleasure in itself. It usually wears bright clothes, for it is a cheerful company come for pleasure and not from a sense of duty or in semi-boredom. It includes many young listeners come to hear and applaud youth. The singer herself usually meets more than half way the mood of the audience. Her gown shines with color, while a touch of fantasy has shaped it. She diffuses a hint of the exotic, as though face and hair had caught lasting imprint of her Javanese days. She also comes eagerly alertly to her task and is quick to reciprocate the pleasure of her audience. Hers is the thoroughbred instinct to be always doing her best." The concert takes place Monday afternoon, January 16, in Norman ballroom of the Fairmont.

CALIFORNIA SCHOOLS MUSIC

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training and harmony; and while the first of these is undoubtedly valuable, the sketchy and insubstantial character of the teaching of the latter may well raise a question as to its real usefulness.

Comparisons are not only inevitable but desirable in the formation of a standard. In this business of a comprehensive and analytical survey of public school music in the important cities of a State, it becomes a necessity in determining what is useful and praiseworthy, and what may be open to constructive betterment. In the surveys of the cities of Oakland and Sacramento, comparisons appear which must be commented upon in a constructive way. In the surveys of San Jose and San Francisco, which are to follow, more standards of comparison will no doubt present themselves. But in drawing any and all of these comparisons, the committee is animated solely by a spirit of helpfulness and altruistic detachment in seeking



MRS. LILLIAN BIRMINGHAM

Nationally Known as One of the Most Energetic and Indefatigable Music Club Leaders in the Pacific Coast States—a Prominent Teacher and Artist

to assist in the ultimate establishment of a high standard of method and manner in the musical pedagogy of the public schools of California. First, then, certain divergencies in the methods of procedure of Oakland and Sacramento arise, and will be merely set down as such, to be followed later with recommendations.

In Oakland, the head of music in the schools delegates definite authorities and responsibilities in teaching to other persons. In Sacramento the entire responsibility and authority is vested in the chief supervisor. In Oakland, the children sing wholly independently of the teachers. In Sacramento the teachers or supervisor sing with the children, in all branches of the work. In Oakland, the quality of tone production remains the same (a sweet, unforced, natural and easy childish treble up to the time of change of voice, and beyond that, a tone equally sweet, unforced, natural and easy) from the low first grade right through and up to the glee clubs of the junior high schools. In Sacramento the tone is almost, but not quite, equally good with that of Oakland up to about the sixth grade; but beyond that it be-

gins to suffer from more or less forcing, exemplified in a gain in power at the expense of beauty. This was especially and lamentably noticeable in the work of the Sacramento Senior High Girls' Glee Club. This body of girl singers "put on" mature, fruity voices (which did not rightfully belong to them), throbbing with premature vibratos; and they assumed, as a body and individually, the pretentious concert manners of professional singers. In Sacramento, the children in some grades appeared to entertain a lukewarm regard for the singing period. In Oakland the attitude of all grades was one of a wholesome respect and liking for it. In Sacramento, pianos are used in nearly all grades; in Oakland, only in the higher grades. In neither Oakland nor Sacramento do all the grade teachers teach music. In Sacramento, each of the first five grades has a special music room, set aside wholly for the teaching of music. In Oakland, there is not more than one music room to a school. In all the foregoing, while it may be seen that the preponderance of excellence and desirability is on the Oakland side, yet, save only in the matter of Sacramento's fault of pushing the child-voice beyond the line of beauty, the balances of the scale of critical estimate swing very close to a level. In perfect justice to both music systems it must be said emphatically that either of them would serve very well, in the main, for a model of present-day progress in public school work. Both Oakland and Sacramento are singularly fortunate in possessing persons so rarely constituted for their work and so sincere and devoted in their attitude toward it. Their individual equipment and training for their several positions are far beyond the average. Glenn Woods of Oakland possesses a kind of genius for musical success and an enviable faculty for inspiring others with his enthusiasm. Miss Mary E. Ireland of Sacramento has the genius of sympathetic understanding of the child mind, and this is exemplified in a little booklet of her own compositions which she has all too modestly given the title of Second Grade Melodies. This booklet was published by the city of Sacramento and has run into four editions. Both words and music of these tiny little songs are almost miraculously adapted to the mental and vocal needs of the younglings they were designed for.

The brief survey of school music systems in the cities of Oakland and Sacramento has taught the members of the visiting committee from the San Francisco Commonwealth Club many useful things relating to the conduct of such systems, and it has opened their eyes to horizons of efficiency and beauty not entirely beyond the bounds of reasonable hope and endeavor. By temperate recommendations, based upon a knowledge of present conditions and a helpful recognition of their deficiencies, much may be brought about, in the proper quarters, to remedy the deficiencies and to bring to the notice of other communities such excellencies as prevail in Oakland and in Sacramento schools as may not at present prevail in their own school systems.

As the person delegated by the chairman of the committee to report on the status of music in the public schools of Sacramento, I make the following recommendations, which are intended to apply to the general betterment of musical conditions in all the schools of the State of California, as well as in those of that city.

I recommend: I. The establishment of a universal standard of tone production in the public schools, which shall contain and not depart from principles of beauty, sweetness and naturalness, and which shall not, by any excuse, be forced into an inappropriate maturity.

II. The suspension of all singing during the period known as the "change of voice."

III. That any training of the child voice—male or female—before puberty, be confined to fostering the head-voice within its legiti-

mate limits, and to equalizing the voice by training it downward and not upward; a principle which will be perfectly understood by anyone who has had experience in teaching the voice.

IV. That phonographic master records should be made of the singing of the best-trained class in the country, and that reproductions of this record be made available for all schoolrooms, for their value in the study of tone and its government.

V. That phonographic records of the voices of the best of the world's great singers be available for use in all schoolrooms.

VI. That phonographic records of all instrumental and vocal music in use in the schools be paralleled with scores of the music played or sung, so that students might be able to follow intelligently with the eye what is being received through the medium of the ear.

VII. That a proper standing or sitting position for singing children should be adopted universally; one that by its freedom and buoyancy should make for a natural and automatic right breathing for singing; and that this position should be the same as that employed by all of the great singers, and,



MRS. WM. H. BANKS

An Excellent Pianist and Teacher and a Past President of the Pacific Musical Society

incidentally, the same as those required by the regulations of the United States Army—namely, chest out, abdomen in, shoulders down and back.

VIII. That Mr. Brescia's suggestions for special rooms for the teaching of music in the upper grades, for the extension of time devoted to the study of solfège, for the teaching of more perfect diction, and for the appointment of specialized teachers to properly carry out these things, be given every support.

IX. That specialized teachers of singing be required to undergo the most rigid examinations as to their fitness for this vitally important work, and that the examining board therefor should contain only musical educators of the highest attainment and repute.

X. That, on account of the inherent national inflections of characteristic (yet still perfectly correct) American diction, only teachers provenly capable of imparting these inflections be employed. This is a point of the utmost importance, as there is, racially, a wide divergence in the pronunciation of vowel

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Chauve-Souris Came Direct to California

In a letter to his local representative, Selby C. Oppenheimer, Morris Gest of the theatrical firm of Comstock & Gest, American impresarios of Balieff's Chauve-Souris, the Miracle, the Moscow Art Theatre and other of the most notable presentations of the present century, told of the eagerness with which he was looking forward to his visit to California and sent the assurance that he felt San Francisco audiences would be just as much fascinated and entertained with the remarkable Chauve-Souris performances as they were last year with the indescribable Miracle. Gest says that the success of Chauve-Souris in New York had been enormous, beyond all expectations, and that it had been doing a gross business of approximately \$5000 a week more than it had ever done in any of its previous New York engagements, even when it came to the metropolis for the first time and played to capacity. The continuation of this unprecedented run influenced Mr. Gest in canceling its bookings in Washington, Detroit, St. Louis and Kansas City, prolonging the New York engagement until the time to transport the entire organization by special trains to start a limited engagement at the Curran Theatre in San Francisco on Christmas Monday, December 26.



SELBY C. OPPENHEIMER

The courageous and enterprising impresario whose initiative brings many of the world's most celebrated musical attractions to San Francisco and Northern California

"It is elegant entertainment," says W. H. S., "reviewing the first night's performance of the return engagement to New York of Nikita Balieff's Chauve-Souris at the Cosmopolitan Theatre on October 10."

New York's tempestuous reception of this world-famous production is further mirrored in the critical reviews of the leading metropolitan journals recently received.

According to the New York press, Balieff has brought an entirely new Chauve-Souris this year, "a new edition but the same inimitable Nikita, tongue definitely and obviously in cheek, offering with a comfortable air of take-it-or-leave-it his latest gems of Russian super-vaudeville. With admirable sagacity he has sensed the trend away from heavy Slavic in the emotional roar and has accented for us the elements of satire, picturesqueness, gay clowning and color. The new Chauve-Souris shouts forth a raucous of old military St. Petersburg and the Russian army and includes some twenty entirely new and highly colored sketches."

The writer of the New York Times exults with "Balieff is back—with his moon face, which he himself describes as indescribable, and his accent which is certainly inimitable." Mark Barron in the Herald-Tribune reviews the history of this famous

production and acclaims the present edition as the best in the Balieff repertoire.

The Curran Theatre engagement in San Francisco is being given under the auspices of San Francisco's famous Miracle committee, of which Herbert Fleishhacker is chairman, and Selby C. Oppenheimer will again be local business representative during the engagement.

Of course, the popular Parade of the Wooden Soldiers, Katinka and A Night at Yard's will be shown in this city, but the various programs will be arranged largely from the new and more pretentious material which Balieff has brought across this year, and they will occasionally be changed throughout the three weeks' engagement.

JOHANNA KRISTOFFY'S SUCCESS

Madame Johanna Kristoffy, whose glorious dramatic soprano voice and exceedingly brilliant operatic performances will be recalled with much pleasure by the opera-going public of San Francisco, is devoting practically all her time to teaching. Madame Kristoffy, who is meeting with tremendous success as a teacher, is ideally suited for this sort of work because of her years of actual experience on the operatic and concert stages and being a thorough musician, having grad-



MRS. EDWARD PLACE

Who as president of the Allied Arts Club and vice-president of the California Federation of Music Clubs contributes much to musical advancement in this State

uated from one of the foremost conservatories in Europe.

In speaking of her teaching, Madame Kristoffy expressed herself as enjoying it immensely, saying, "It is so interesting to train a voice, particularly when one hears a really lovely quality developed from something that at first was almost hopeless. Cultivating the voice is somewhat similar to cultivating a plant or a flower. First you have the voice in its undeveloped stage, just as you have the flower in its embryo form. Just as you plant the seed of the flower, so must you lay the foundation upon which to build the voice. Under the teacher's watchful, loving care the voice gradually blossoms into an exquisite but delicate bud. Then, after many, many years of steady cultivation, the voice, like the flower, bursts forth in its maturity—a thing of ravishing beauty—fresh, sweet, luscious and colorful."

Madame Kristoffy does not believe in pupils' recitals, but when she considers a student sufficiently equipped to sing in public, she makes it a point to have them properly launched. Any number of Madame Kristoffy's students are now being heard in concert, over the radio and as soloists in various churches. Angelina Doria, a mezzo-soprano, is soloist in one of the Christian Science churches; Amelia Olsen, contralto, is soloist

at the Lutheran church; Camilla Denari, soprano, devotes herself entirely to radio work; Valeria Post specializes in Russian songs and recently gave a program in Berkeley, and Marie Newsome is now appearing in opera in Italy. Several other of Madame Kristoffy's promising young singers are taking small roles with the San Francisco Opera Company.

MADAME ISABELLE MARKS

That Madame Isabelle Marks, one of California's foremost contraltos and vocal pedagogues, has been busily engaged in her studios during the past season and that she has done much to develop the talent of promising young vocalists is evidenced in the fact that several are now launched upon professional careers and enjoying success. One of the very best debut recitals ever given here was the one given last April in the Colonial ballroom of the St. Francis Hotel by Adele Nicholas, lyric soprano. Miss Nicholas also sang the soprano role in the production of The Messiah in Lodi. In February she and Emile Rovegno, baritone, pupil of Madame Marks, will appear in a joint recital.

Another student of Madame Marks, who is now on a tour of the United States and Canada and making an excellent impression upon the public, is Evelyn Claire. Bella Jacobs Lewis is now preparing for her song recital which is scheduled for January. Stewart Seger, Scotch baritone, has also been frequently appearing on programs



CESAR ADDIMANDO

Solo oboe San Francisco Symphony Orchestra and director of the Wind Instrument Ensemble of San Francisco

Viola Cottrell is occupying the position of soloist at one of the Christian Science churches.

Leota Rhodes is not only making a reputation for herself as a singer but also as a teacher and last season appeared in recital and had unqualified success. Another of Madame Marks' students who is filling in a church position is Edwina Munsell. Mario Hammersmith and Allen Forester are also church soloists. Frances Levy, contralto, and Creighton Davies, tenor, are devoting themselves to the preparation of their concert program to be given directly after the first of the new year.

Another singer enjoying a light operatic career is Lea Ross, who appeared in a revival of The Mikado. Frances Di Vinn's lovely voice is heard in the Methodist Church of Lodi. Albert Frediani has likewise had numerous engagements, and Elsie Deely had an interesting operatic experience when she sang a small role in La Cena Dell'Inferno with the San Francisco Grand Opera Company during its most recent season. Indeed, Madame Marks can well afford to be proud of the excellent work being accomplished by her students, which could not have been achieved unless they had been so beautifully prepared.

THE RADIO'S MUSICAL ADVANCEMENT

By SAUL EMANUEL
Publicity Director KPO

Radio listeners are rapidly becoming music lovers. Yesterday's thrill at picking up any sort of musical gibberish just as long as it came from the air has departed, and in its place has come a taste for the better and higher types of musical programs. Today radio listeners are extremely critical with the entertainment offered them by the broadcasting station, and if it is not up to a high standard they do not hesitate to say so to the station officials.

The management of KPO, the Hale-Chronicle station of San Francisco, has been aware of this trend in the tastes of radio listeners for some time, and has been bending every effort to secure for them the very best possible of musical features and artists. Under the capable direction of Mrs. Frederick

Traviata, The Valkyrie and Carmen. A performance by a local company of Beethoven's Fidelio in honor of the centenary of his death was also broadcast to a great audience through KPO.

These important events were broadcast directly from where they were produced and were offered to the radio audience through the sponsorships of large commercial concerns who paid for the entire cost of their broadcasting.

Through the generosity of A. Atwater Kent, KPO presented many of the world-famous opera and concert stars in recital before its microphones. Among those who were heard from the station during the summer and winter season of 1926 and the spring of 1927 were Madam Homer, Allan Mc-

With the beginning of 1927, KPO became a member of the National Broadcasting Company's Pacific Coast chain, a system of seven of the most important stations of the coast, located in San Francisco, Oakland, Los Angeles, Portland, Seattle and Spokane. The chain programs are given every night of the week from a central studio located in the N. B. C.'s new quarters in the Hunter-Dulin building.

Through its connection with the National Broadcasting Company, KPO is in a position to offer the radio listeners of San Francisco and outlying districts whatever event of importance, musical or otherwise, which is placed over a Nation-wide chain for broadcasting to the whole American public. The future will probably see the symphonies and operas of New York, Boston, Chicago and Philadelphia presented in their entirety to local music lovers through the Hale-Chronicle broadcasting plant.

BIGGERSTAFF IN RECITAL

The return of Frederic Biggerstaff from a year abroad was the signal for piano recitals, as he had taken a post-graduate course under the Cortot regime. Recently, at the home of Dr. and Mrs. George Martin, Big-



The artistic broadcasting studio of KPO, Hale Bros. and the Chronicle, where fifty prize-winning vocal artists competed for supremacy last month

Crowe, program mentor of the station and musician of considerable skill, KPO has presented during the past two years a schedule which has contained numerous attractions for the most critical of music lovers.

Chief of these were the series of Sunday afternoon concerts of the San Francisco Symphony Orchestra given during the last season. KPO, during this series, which represented the first practical broadcasting of symphonic music in this region, was the San Francisco link of a three-station chain, covering practically the entire part of California. The symphony series was highly acclaimed by thousands of local and distant listeners who for the first time in their lives had the opportunity to learn of the charm and beauty contained in this type of music.

Last year also saw the broadcasting of entire opera scores for the first time in this part of the country, and KPO, linked with telephone lines to KFI, Los Angeles, presented the complete performances by prominent companies of the operas Martha, La

Quahae, Mary Lewis, Reinald Werrenrath, Madam Cone-Baldwin, Lawrence Strauss, Alan Bier, Lucrezia Bori and Toscha Seidel.

A distinctive radio feature from KPO during the past few months has been the tabloid opera performances in which some of the best vocal talent of the bay region has taken part. These radio versions were offered from the station's studio and included Rigoletto, Norma, Aida and The Marriage of Figaro.

Of local artists who are taking part in the presentation of high-class vocal and instrumental programs from KPO week after week, perhaps the most noteworthy are Allan Wilson, tenor; Margaret Jarman Cheeseman, contralto; Mildred Lenore Epsteen, soprano; Eva Gruninger Atkinson, contralto; George von Hagel, cellist, and Kajetan Attl, harpist.

An outstanding weekly feature from the Hale-Chronicle station for the past two years has been the Wednesday night concert by the Atwater Kent Orchestra, under the direction of Madam Genevra Waters Baker.



MRS. FREDERICK CROWE

Director of music of Station KPO, an excellent pianist and past president of the Pacific Musical Society

gerstaff was assisted in a splendid program by Eloise Baylor Martin, mezzo-soprano, the affair, intimate in its nature, being attended by well-known persons of the music world.

Biggerstaff, who has been head of piano music of Mills College for several years, has broadened his gifts into great brilliance. Facility, masterly technique and interpretative powers were shown on the afternoon in question, when he gave three groups inclusive of classic and modern, with the Bach Toccato and Fugue, works of Debussy, Albeniz, De Falla, Ireland, Granados.

Mrs. Martin, who sings with every refinement of taste, placed the most intelligent of interpretations on each of her songs, and her voice reaches well and easily into high range. She was most delightful in a German group, incorporating Richard Strauss' Du Meines herzerns Kronelein and Meinen Kinder, Brahms' Standchen and Meine liebe is grun. In French, Mrs. Martin swayed to the natural nuances in Duparc's Phidyle, Debussy's Fantoques and Massenet's Il est doux, arousing a high pitch of enthusiasm in which Biggerstaff shared as accompanist.

GERTRUDE WEIDEMANN

Gertrude Weidemann, the lyric dramatic soprano, is a distinct addition to the musical ranks of San Francisco. Mrs. Weidemann was born and educated in Berlin, where she had the advantages of all that is offered by that great musical center. She graduated from the famous Hochschule fur Musik of Berlin, having studied under the noted vocal pedagogue, Felix Schmidt, who recommended her to the Charlottenburg Opera Company. She also studied with Professor Joseph Greven, formerly of the Coburg Opera School and now of San Francisco, with whom she has continued her vocal studies since coming to San Francisco.

She has appeared on programs with such well known artists as Rudolf Laubenthal, now of the Metropolitan Opera Company, and with Gertrude Bindernagel, famous soprano of the Berlin Opera. Besides concertizing in her native land, Mrs. Weidemann has toured in concert in Norway, Sweden, Denmark and in South Africa at Johannesburg, Cape Town and other cities.



GERTRUDE WEIDEMANN

A distinguished opera and concert artist, formerly of Berlin, Germany, who has established herself firmly in the esteem of California music lovers

Since her coming to San Francisco a little over two years ago, this artist has made several public appearances. She made her San Francisco debut at the Saengerfest with such already known artists as Arnold Gabor and Julia Claussen of the Metropolitan Opera Company and so greatly was she acclaimed by the press and music lovers as an artist with "a solo voice of extraordinary quality" that she was re-engaged for the second Saengerfest the following year as the only guest artist.

"She has youth, a lovely voice; she sings artistically and from the heart." Her renditions of the German lieder are truly delightful and show the highest standard of excellence. This same high standard is maintained in all her work and equally so in her French, Italian, Spanish and English songs. In July Mrs. Weidemann was engaged as solo artist at Tacoma for the great Saengerfest of the Northwest held there.

MRS. CHARLES STUART AYRES

Mrs. Charles Stuart Ayres is one of the outstanding members of the musical life which centers about San Francisco bay. She is one of the most generously gifted of our local colony of musicians. Her beautiful soprano voice, her vital personality and her excellent knowledge of music, based upon a thorough education from early years, combined with executive ability, have made her a most successful teacher and also a leader in musical club work in San Francisco.

As president of the Pacific Musical Society for the season 1925-26 Mrs. Ayres added prestige to the already high standing of the society and greatly increased its membership. She has always taken a keen interest in musical club life, believing in giving to the public the best available talent and in helping our resident artists to find success, as well as promoting goodfellowship among music lovers. For six years she held a position on the State Board of the California Federation of Music Clubs. She is an active member of the San Francisco Musical Club



MRS. CHARLES STUART AYRES

An excellent soprano soloist, recently president of the Pacific Musical Society and now president of the Adelpian Club of Alameda, wields a strong influence in bay region music circles

and has served that organization as program chairman. She is also a member of the Alameda county branch of the Musical Teachers' Association. This last year Mrs. Ayres was president of the Adelpian Club of Alameda—an important women's organization.

Mrs. Ayres is the soprano soloist in the First Presbyterian Church of Alameda, also soprano in the Bel Canto Trio, an organization which has been in existence five years and does exquisite ensemble work. She is also first soprano in the San Franola Ensemble, which is a double quartet of mixed voices. She is one of the most popular radio artists and greatly in demand for recital programs. Her fine soprano voice has delighted all who have had the privilege of hearing her. It is full of life and spirit, with a freshness and joyousness that is one of its most irresistible qualities. She sings with exquisite art and to the satisfaction of the musically intelligent.

At the recent convention of the Music Teachers' Association of California in Stockton, Mrs. Ayres charmed her critical audience with a delightful group of songs by California composers. This year Mrs. Ayres will give her entire time to music—singing, teaching and helping by her work in the different musical activities to help along the great cause of creating "A greater musical California."

LORNA USSHER BACK FROM INTERESTING TRIP ABROAD

Lorna Ussher, prominently known Hollywood concert violiniste and pedagogue, has reopened her residence studio at 6122 Scenic avenue, Hollywood. She had the satisfaction of finding all her students but two returned to the first ensemble practice, which is one of the unique and profitable features of her teaching method.

Mrs. Ussher spent the last five months abroad and has used this opportunity of studying latest pedagogic principles. She brought back much new music for her pupils.

and her own work as soloist and for the Aeolian Trio, as she will have a busy recital and teaching season.

Being a graduate of the Royal Leipsic Conservatory and an exponent of the Ysay and Sevcik methods on the basis of extensive study abroad, Mrs. Ussher this summer renewed old friendships both in Germany and England. While in London she was an official guest of the Royal College of Music at the Beethoven Festival and much entertained by leading artists.

Of especial value to her students will be Mrs. Ussher's visit to Frankfurt, where for one week she attended the International Music Congress and Exhibition, an experience she will apply in her studio work.

GARDNER EYRE

(Mrs. Agnes de Jahn)

COMPOSER, PIANISTE, TEACHER
1616A North Van Ness Fresno, California

CALIFORNIA SCHOOLS MUSIC

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sounds in different languages; and one of the chiefest beauties of any language is its autochthonous individuality.

XI. That a sufficient number of teachers of singing and of instrumental music be employed in all schools adequately to do the work which needs to be done. And it can be readily shown that the addition of this sufficient number of music teachers would number no more than 3 per cent of the total of regular school teachers in any community, and consequently add no more than 3 per cent of the total salary list to the present budget of any community. In the light of the important and tremendously far-reaching benefits this action would confer, the added burden of taxation would be but a negligible feature in its adoption. It may be pointed out that the march of progress and enlightenment along educational lines is such as to eventually make this addition inevitable. There is needed but the advertisement to the public of that inevitability and of its comparative financial ease of accomplishment to bring it to pass.

GARDNER EYRE

Gardner Eyre, American pianist and composer, has come into enviable notice through her works which have been recognized by fellow artists and through her own appearances. During the 1926 season in New York, Richard Hageman, in four American numbers at Town Hall, included Gardner Eyre, while Ethel Newcomb, pianist, played a program the same season, and her list contained such names as Rachmaninoff, D'Indy, Ireland, with Gardner Eyre's *Beyond the Mist*.

A few years ago she played with the orchestra at Queen's Hall, London, conducted by Sir Henry Wood, giving the Chopin F minor Concerto and receiving excellent notices. In private life, Gardner Eyre is Mrs. Agnes de Jahn, her home now being in Fresno, where she is active in music affairs of high standards and constantly composing. Schirmer of New York has published the following by Mrs. Eyre: *Songs, Love Radiant, Were I a Pirate of the Sea, Some Day, Adoration; sacred songs, God Is Ever Near, Be Thou Our Guide; piano, Drifting, Beyond the Mist*. A new ballad will be off the press in January.

Mrs. Eyre's two piano numbers were

A NEW MUSIC SCHOOL

A new musical institution, fast coming to the fore, is the Urner-Van Loben Sels Musical-Arts Studios in Oakland. Organized last September by Catherine Urner, soprano, and Margaretha Van Loben Sels, pianist, the ancestral home of the latter's family at 520 Sycamore street was selected for its spaciousness and qualifications for musicians. A series of three evening musicales was announced, with the two above artists taking part in the first, assisted by Winifred Forbes, violinist. The second event in November had the assistance of Leonid Bolotine, second violin of the San Francisco Symphony Orchestra, while the December event presented Carel van Hulst, baritone, in conjunction with Miss Urner and Mrs. Van Loben Sels.

The musicianly element of both sides of the bay have attended the recitals, while east bay society has given generously of its patronage. It is the plan to bring an occasional European of note and Charles Koechlin of Paris will probably be the first, arriving next spring for a series of lectures and recitals. He was formerly the intimate friend and pupil of Faure and Debussy and is considered to be the most outstanding teacher of harmony and composition in Paris.



LATEST PHOTOGRAPH OF THE SAN FRANCISCO SYMPHONY ORCHESTRA

Alfred Hertz, More Popular Than Ever, and His Aggregation of Expert Musicians Will Exchange Concerts with Los Angeles Symphony Orchestra, Georg Schneevoight, Conductor, Friday, Saturday and Sunday, January 5, 6 and 7

The Allied Arts Junior Auxiliary, a club composed of young students and artists, is presenting a Christmas program on Saturday, December 17, at 2:00 o'clock in the assembly room of the San Francisco Women's building. The program is under the direction of Miss Trickler, president. It is made up of the very youngest persons who are members of, or connected with the club. Children should be encouraged to perform to the best of their ability, and the children on this program are all very talented, and have the opportunity of appearing before an audience, which gives them confidence and an early experience. Besides the older members and guests, a number of children from the Home for the Homeless have been invited to enjoy the program. After the performance, the remainder of the afternoon will be devoted to a social gathering, and refreshments will be served. It is the aim of the Allied Arts Juniors to aid young people who are studying any of the arts by presenting them on programs and there are many interesting people who are to be presented during the coming months. Miss Trickler wishes to announce that the program for the third Saturday in January will feature among other things, several compositions of the American composer, Edward MacDowell, together with a brief story of the outstanding facts of his life.

played by her at the annual convention of the Music Teachers' Association at Stockton last July, and were highly commended. She is a pupil of Leschetizky.

HOLLYWOOD BOWL PRIZE

Keen interest is being shown in the Hollywood Bowl \$1000 composition prize, and though manuscripts are not required to be in until March 1, 1928, several have already been received at the Bowl Association office, according to announcement recently made by Raymond Brite, general manager of the association.

"A number of inquiries have been received regarding the competition," said Brite, "and there seems to be one or two misapprehensions regarding the contest rules. One is the requirement that the manuscript be submitted in duplicate. Only the score, and not the complete orchestration, is to be submitted for judging, and we feel that for an eight-minute concert overture the preparation of such a score in duplicate will not work a hardship on any one, and such a procedure will greatly facilitate the judging of the manuscripts."

Full particulars regarding the bowl competition may be secured from the Hollywood Bowl Association, 7046 Hollywood boulevard, Hollywood, Calif. Mrs. Gertrude Ross, well-known American composer, is chairman of the bowl prize committee.

FLORENTINES AT ORPHEUM

The most expensive, the most stupendous, and the most colorful act to ever appear in vaudeville is the Florentine Choir, which is to be the headliner extraordinary at the Orpheum Theatre for one week only, starting this Saturday. This will be the only appearance of this attraction in San Francisco.

The Florentine Choir consists of 50 outstanding artists who came to this country direct from Italy and are just completing a tour of the United States. This choir will offer a supreme vocal program of gay folk-songs, grand opera and ancient and modern melodies with a glittering pageant of dazzling costumes set amid the grandeur of fifteenth century Italy.

There will be a wonderful program of Orpheum vaudeville in addition to the Florentine Choir, which will include the second and positively final week of Bill Robinson, the dark cloud of joy; Doc Baker, the celebrated quick change artist in his latest protean novelty, *The Wishing Well*, with Peaches and Poppy; Mel Klee, a gentleman in black, known as *The Prince of Wails*, who will also act as master-of-ceremonies; Billy and Elsa Newell in new comedy songs and dances; Alma Neilson in *Any Step with Dan B. Ely*, Dave Rice, Nellie and Margaret Chalafont and Lynn Bruno; and the Worden Brothers in *Footology*.

CAMPAIGN FOR MUSICIANS' HOME

Friends and lovers of music will welcome the news that the organization of the Harmony Acres Musicians' Home campaign has been perfected, and that the campaign for a building and endowment fund will be officially launched about November 10. The movement has for its object the establishing of a home for friendless, dependent musicians, including composers, teachers, singers, players and conductors, who are no longer able to support themselves.

A beautiful five-acre tract at Bay Shore, Long Island, has been donated by the famous woman orchestral director and composer, Emma R. Steiner, and her associate, Margaret I. MacDonald, writer. On this tract will be erected a home that will be thoroughly in keeping with the background of the musical profession. There will be no suspicion of the institutional idea, as the efforts of the committee are directed towards the achievement of a colony rather than a house of charity.

It is rather tragic to realize that musicians have no refuge whatsoever when misfortune overtakes them—this in spite of the fact that as a class they have given more generously than any other group of their time and talents towards the alleviation of the distress of others. The committee is appealing for but \$1 from each lover or friend of music in order to give as many people as possible an opportunity of paying their debt to those who have given their genius to the world.

They have never asked before, but are now in need of the public's help. Donations may be sent direct to the Harmony Acres Musicians' Home Committee, 255 West Forty-third street, New York, N. Y., or may be directed to this publication for transmission.

STUDIO CONCERT IN OAKLAND

The opening of the Urner-Van Loben Sels Musical Art Studios in Oakland October 29 was attended by musicians from many parts of the bay region, including San Franciscans. The ancestral home of the Van Loben Sels in Sycamore street lends itself practically and artistically to such events and the large reception rooms were filled.

The program, of high standard, was delivered with artistry, and was as follows, with Margarethe Van Loben Sels, pianist; Catherine Urner, dramatic soprano, and Winifred Forbes, violinist: Piano—Rhapsody, B minor (Brahms), Mme. Van Loben Sels; Songs—Ah, se tu dormi (Bassani), Pie, Jesu (The Requiem) (Faure), Nina (Pergolesi), Catherine Urner; Violin—Concerto, No. 7 (De Beriot), Miss Forbes; Rhapsody, G minor (Brahms), Mme. Van Loben Sels; Priere du Mort (Charles Koechlin), Clair de Lune (G. Faure), Cheveaux de Bois (Debussy), Miss Urner.

It is the intention of the institution to bring Charles Koechlin, the modernist, friend and pupil of Debussy and Faure, this season for a three months' course on orchestration, harmony and pedagogy, with a possible public appearance. Among those who were present at the opening were: Miss Anna Head, Mrs. Modeste Alloo, Mr. and Mrs. John O. Matthias, Mrs. Carroll Nicholson, Miss Marion Nicholson, Mrs. John W. Beckman, Miss Jessie Moore, Miss Nancy Buckley, Miss Beatrice Clifford, Mrs. Laura Kelsey Allen, Miss Edna Corneil Ford, Miss Gladys MacDonald, Miss Anna Dehe, Mrs. Peyton W. Metcalf, Mrs. A. W. Frisbee, Mrs. Howard Bacon, Mr. and Mrs. John Merrill, Miss Anna Cora Winchell, Miss Harriet Thompson, Mrs. Josephine Crew Aylwin.

E. Robert Schmitz, renowned French pianist, played in San Francisco in the Alice Seckels' matinee musicales on Monday afternoon, December 12, and was welcomed by a host of his admirers who have come to look upon Schmitz as a feature of the pianistic life of the community. His engagements this year have taken him from as far as Warsaw, Poland, and included appearances in Vienna, Paris, New York and across the continent, bringing him to San Francisco. Mr. Schmitz first came to America in 1919, winning an immediate success. Succeeding years have only served to strengthen these first impressions until this artist now holds an unique place. He was the pioneer interpreter of Debussy music in Germany and England, and he played in his recital here a group of Debussy, including Les Collines d'Anacapri, Voiles, Homage a Rameau and Toccatta. He also included numbers by Bach, Scarlatti and Ravel—a modern program but not one to offend the most conservative taste.

Luther B. Marchant, baritone, and Frederick M. Biggerstaff, pianist, two members of the music staff at Mills College, will give their annual concert on Wednesday evening, December 7, in Lisser Hall on the campus.



Charming vocal studio of William Edward Chamberlain, situated in Berkeley

Luther Marchant is known not only as a soloist and as a teacher, but also for the notable work he has done with the Mills College choir. Mr. Biggerstaff, an excellent pianist and teacher, returned from a year's absence in Europe recently to continue his teaching in Mills College.

The Third of a series of evening musicales being given at the Urner-Van Loben Sels' music staff at Mills College, gave their Musical Art Studio in Oakland took place on Tuesday evening, December 6, when the following program was presented:

Voi Che Sapete (Mozart), With Verdure Clad (Haydn), Catherine Urner; An die musik, Ihr Bild, Du bist die Ruh, Das Wirtshaus, Die Stadt, Der Doppelganger (Franz Schubert), Carel Van Hulst; Morgens Steh'ich auf, Es treibt mich hin, Ich wandelte, Aus den hebraischen gesungen, Die beide grenadiere (Robert Schumann), Carel Van Hulst; Phidyle (Henri Duparc), Le The (Ch. Koechlin), La flute enchanee (Maurice Ravel), Le chant du Veilleur (Darius Milhaud), Catherine Urner; Schmerzen (Wagner), Traume (Wagner), Nachtgang, Himmlis che aufforderung, Befreit, Caecilie (Strauss), Carel Van Hulst.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

OPPENHEIMER ACTIVITIES

(Continued from page 59)

great organization in the past four years. He also brought to this city on three occasions the complete Chicago Opera Company and established a world's record for opera receipts by turning over more than \$250,000 in a 14-performance engagement when the Chicagoans first came here headed by Mary Garden. Other great box office records under this management which promise to stand for some time are the \$25,000 Paderewski audience, the \$350,000 "Miracle" engagement, Jeritza's \$15,000 house, Marion Talley's capacity audience and the record engagement of the Paris Conservatory Orchestra immediately after the war period.

Oppenheimer's connections in New York and in Europe are widespread, representing as he does for his territory every important independent national booking management, thus allowing him a wide choice in the artists selected for Pacific Coast tours and assuring the most important and outstanding attractions current to his clientele.

SAN FRANCISCO HAILS YEHUDI

Secure in his triumph over blase New York, and bringing with him unstinted testimony of that triumph in the shape of a score or more of the most laudatory and enthusiastic critical reports ever recorded in the New York daily and musical press, our own Yehudi Menuhin, 10-year-old marvel of the violin, will soon be facing his way toward the West, where is scheduled what promises to be an epoch-making "home-coming" recital in the San Francisco Auditorium on Sunday afternoon, January 22. According to Selby C. Oppenheimer, manager of the event, no single concert attraction within his memory has so early evinced the interest that is aroused by the announcement that Yehudi will soon again play here. Mail orders for reservations of blocks of seats, concert parties to be given by dozens of clubs and organizations are already assuming enormous proportions, and without doubt every corner of the great Auditorium will be filled by a throng that will give vent to heartiest and sincere outbursts when the little man steps on the platform.

What the mighty wielders of the critical pens of New York have written has already been relayed to San Francisco readers, and although their praise of the wonder child was tremendous and unprecedented, not one of his thousands of local admirers, who have long since come to know and love the mild-mannered, simple lad, are a bit surprised, for Yehudi has done just that thing which was predicted for him from every one here who has ever heard him play. However, the important thing now is, Yehudi returns to us a world figure, and as such he will be properly and signally honored.

Louis Persinger, the lad's teacher and mentor, returns with the Menuhin party, and at the Auditorium concert on January 22, which is to be the only recital the lad will give here this season, he will be at the piano. Such a colossal program as the Mozart No. 7 Concerto, the Chausson Poeme, Tartini's Devil's Trill, Bach Chaconne and Wieniawski Souvenir de Moscow will be played.

Manager Oppenheimer says that mail orders now received will be given preference in order of receipt. So heavy is the demand for places via this route that Oppenheimer specially requests that all remittances be made in full, and that inclusion of war tax be not neglected, and also that stamped envelope be included with order if it is desired that tickets be returned to purchasers through the mail.

There is no publication of any kind that has done more for the resident musician than the Musical Review. Why not advertise in it?

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. LIII. No. 6

SAN FRANCISCO, DECEMBER 20, 1927-JANUARY 4, 1928

FIVE CENTS



MME. JOHANNA GADSKI

The World's Foremost Dramatic Soprano, Who Will Appear at Scottish
Rite Auditorium, San Francisco, Thursday Evening, January
26, and at Philharmonic Auditorium, Los Angeles,
Saturday Evening, January 28

MADAME JOHANNA GADSKI'S CONCERT

For the first time in five years Mme. Johanna Gadske, one of the world's greatest dramatic sopranos, who has scored well-justified triumphs in opera as well as concert, will give a recital at Scottish Rite Auditorium on Thursday evening, January 26, under the management of Peter D. Conley. She opened her transcontinental concert tour in New York on January 8 and every daily paper published most enthusiastic reviews of this event.

In a private wire to the Pacific Coast Musical Review, one of our friends laid special stress upon the fact that the diva's voice and art was unimpaired and that her program proved one of the most representative and best selected heard in the metropolis in years. Gadske's dignified and truly majestic bearing was also referred to and her incomparable interpretation of the classics proved one of the leading features of the event.

Indeed, a glance at the program which Mme. Gadske will present in San Francisco should immediately urge every genuine lover of songs to attend this rare event. Just glance at this list of compositions: Widmung (Schumann), Meine Rose (Schumann), Schneeglockchen (Schumann), Nachtstueck (Schubert), Serenade (Schubert), Fuer Musik (Franz), Stille Sicherheit (Franz), Auf dem Kirchhofe (Brahms), Die Mainacht (Brahms), Von Ewiger Liebe (Brahms), Schmerzen (Wagner), Traume (Wagner), Im Treibhaus (Wagner), Stehe Still (Wagner), Standchen (Strauss), Traum durch die Daemmerung (Strauss), Allerseelen (Strauss), Zueignung (Strauss).

It would be difficult, if not impossible, to imagine a more representative program of the best of classic song literature. During these days when artists seem to be so anxious to decide for the musical public what it should like best and confuse cheapness with light musical quality it is truly refreshing to find an artist, like Mme. Gadske, who makes no compromise, but simply selects the finest specimens of vocal literature and takes it for granted that her audiences only want the best she can give them.

Manager Conley has announced the admission prices to be \$1.00, \$1.50 and \$2.00, and tickets are now on sale at Sherman, Clay & Co.

THE HUGO MANSFELDT STUDIO

It would be difficult to think of any studio that introduces young artists of more thorough training and who exhibit greater poise in public than those young pianists who emanate from the studios of Mr. and Mrs. Hugo Mansfeldt. Hugo Mansfeldt has been so intimately identified with San Francisco's musical history from its inception that his activities will be recorded in greater detail than we can give them at this time in our forthcoming book.

As pianist he gained laurels in Europe as well as in America. He was a pupil of Liszt. He introduced many new compositions in this city. What is specially gratifying he gave San Francisco many gifted young artists who have made a mark in the music world.

Mrs. Mansfeldt, a former student of Mr. Mansfeldt, is indeed an artist and teacher who reflects credit upon her guide. The programs arranged by her for her students are always tasteful and are interpreted without a flaw or hitch marring their progress. We shall speak at length of recent programs given by the Mansfeldt Club and also one by a young Russian composer pianist of unusual merit.

Rose Florence will teach in Palo Alto at 610 University avenue on Mondays and Thursdays. Lauretta Galey Bercut, assistant teacher in the Rose Florence Bel Canto Studio, will also teach one day a week in Palo Alto. Besides Miss Bercut, Mme. Florence is assisted in her San Francisco studio by Alice Rawlings, colorature soprano. Miss Rawlings is teaching one day a week in San Jose and will also teach in Oakland.

Recent activities in the Rose Florence Bel Canto Studio included Stephen Bowers' appearance for the Colonial Dames in the gold ballroom of the Fairmont Hotel, interpreting a group of songs. Miss Sandwick sings frequently over KPO and sang at the Galey-Philpott wedding on November 22. Stanford S. Moses sang in the Junior League show of the West Christian Church. Marian Finger sang at the Y. M. C. A. and was soloist at the wedding of Miss Alice Paul on Thanksgiving Day in Oakland.

Alice Rawlings, Lauretta Galey Bercut, Marian Finger and Edith Hart Orris form the Rose Florence Bel Canto Quartette and will be available for weddings, teas, club programs and the radio.

Stanislas Bem has for a number of years been prominently identified with the best musical element in San Francisco. In recent years Eugenia Bem and Stanislas Bem have delighted thousands of sincere music lovers at the Whitcomb Hotel, where the Bem Orchestra gives splendid programs. Over the radio millions of people listen with pleasure to the fine attacks, the splendid rhythms and the artistic shadings of this Little Symphony Orchestra. As a cellist, Mr. Bem ranks among the best. His tone is matchless and his sensuousness is thrilling. He and Eugenia Bem are musicians of the very best rank. The latter is a violinist of the rarest artistic type.

FRIEDMAN, PADEREWSKI, GABRILOWITSCH, SCHELLIN



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MACKENZIE GORDON, prominent vocal teacher of San Francisco, writes to Sherman, Clay & Co. of the Duo-Art:

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Mackenzie Gordon

Such is the verdict of local musical authorities and world-famed pianists alike. The Duo-Art will be a marvelous fountain of culture and wholesome fun in your home. We shall be pleased to tell you more about it, and to appraise the value of your old piano on an exchange for a modern Duo-Art reproducing piano.

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EDITORIAL DISCUSSION



ADA CLEMENT'S VISION MERITS SUCCESS

The Pacific Coast Musical Review, having experienced the loneliness that accompanies those who endeavor to work in the interests of the musical public and profession, gladly expresses its admiration for the courageous and ambitious plans which Ada Clement is gradually perfecting to give to the Far West a musical educational institution that can rightfully be classed among any music schools in the world. And when Miss Clement says that a million dollars is needed to bring her great idea to fruitful termination she is, according to our opinion, most conservative in her demands.

There will be, of course, people residing in the bay district so restricted in their mental processes as to exclaim: "If there is to be money raised for a great conservatory of music on the Pacific Coast, why should it be handed to the San Francisco Conservatory and why not to one of us?" The answer is simply that Miss Clement had this idea in her mind from the very moment that she founded what is now known as the San Francisco Conservatory of Music; has patiently, consistently, bravely and ably worked her way up the ladder of success until she has proved to everyone who knows her that she means what she says and that she is competent to work out the plan no matter how difficult it may seem at the time.

Like Gaetano Merola has worked out the problem of giving San Francisco regular grand opera seasons of metropolitan character—and, by the way, Mr. Merola's vision has by no means attained its complete and satisfactory goal and has shown his fitness for the task so Miss Clement, because of her years of experience and practical demonstration, although somewhat modest in extent, nevertheless has demonstrated that when she speaks of endeavoring to establish a Conservatory of Music according to European and Eastern American standards and authority she does not intend to first aim for the greatest achievement and then, if not entirely successful, be satisfied with something less. Every step Miss Clement has taken in her onward journey toward her eventual goal has been a complete link in a chain that leads towards eventual triumph.

We have followed Miss Clement's ambitious task from its beginning and have discovered that she has not only surrounded herself with the ablest pedagogues she could find residing in this region, but she has succeeded in establishing a certain atmosphere of musical sincerity and seriousness that can only be attained by the strictest adherence to fixed musical principles. When she had convinced her friends, who watched her with interest, that she was capable and conscientious in her work she began to take the second step in her advance. She secured sufficient financial backing to bring to San Francisco one of the greatest musicians of the day—Ernest Bloch.

Those who look upon music as a means to make money, and who place material things above artistic and spiritual problems, immediately wanted to know how much salary Mr. Bloch was getting. If he should receive a few cents or dollars more than they thought he should get, it was to be a terrible calamity and sufficient to discourage any movement in behalf of greater musical education for far Western America. The truth is, educators like Ernest Bloch can never be paid for their services. Intellectual giants and apostles of music that form some of the brilliant constellations of the world of music are absolutely indispensable to musical progress. They should be attracted to every community no matter what the sacrifice may be and their residence in any community sheds lustre upon its musical life.

With Ernest Bloch the San Francisco Conservatory obtained the services of other distinguished pedagogues like Robert Pollak of Vienna. And now Miss Clement is beginning her third step to enlarge her musical institution, which has become a Pacific Coast institution, to a point where it is able to cope successfully with any music school in the world. She wants to engage a faculty second to none anywhere, including possibly some distinguished pedagogues now on the Coast, but also including certain leaders of musical thought from elsewhere. Only such an institution is able to attract pupils from other parts of the world and specially of this Coast. Only such a conservatory is able to dictate a standard for musical endeavor to be followed by everybody.

We are glad to note that Miss Clement's idea regarding the affiliation of such a conservatory with the University of California coincides with our own opinion in this matter. Its affiliation with the State university gives it that prestige that is necessary to make it absolutely authoritative, although a private institution with able men and women in its faculty is accorded much respect. We can never rid ourselves of the charlatan and the parasite in our musical life until a music school with State authority is able to initiate laws that protect the people from the thousands of incompetent educators that flood this country. The only reason why the competent teacher has cause to complain of his material failures is due to the oversupply of teachers of which 80 per cent are unfit to teach.

Therefore every music teacher who is efficient and thoroughly competent to teach will benefit by a music school that places proficiency above the skill of collecting money. Such an institution will eventually grow to a dimension where many able teachers who settle here will find a harbor for their life's work. But most of all to be benefited by a State conservatory of music are those who are now wasting millions of dollars on their children who unwillingly study music from educators that need lessons themselves. Once you have a genuine conservatory of music that can set a standard regarding the requirements necessary to make a competent teacher you have the starting point from which to successfully eliminate the charlatan—or at least a big percentage of him.

It is a long time since the Pacific Coast Musical Review has had a chance to give expression to its desire to see a State and National conservatory established in this section of the country. We believe Miss Clement is the right person for this tremendous task. We believe she will be successful. Like every great campaign Miss Clement will find opponents, but these opponents can not come from the ranks of the unselfish who place their love for music above their love for mammon. Her opposition will come from those who place mammon above music. Therefore she needs everyone of us who place the happiness and contentment of mankind above the sordid material things in life. May Miss Clement's greater conservatory of music soon rise somewhere upon the hills surrounding the Golden Gate and may its construction follow its ground-breaking sooner than is the case with our opera house.

Lev Shorr, a member of Bem's Little Symphony Orchestra, is a pianist and accompanist of the highest qualifications. He was accompanist for Mishel Piastro, concert master of the San Francisco Symphony Orchestra, during his Oriental concert tour and since he came to San Francisco also appeared with Piastro on several occasions, scoring decisive triumphs. Mr. Shorr, who has won a number of European prize medals, is accepting a few pupils. He necessarily can only teach a few as his time is occupied by orchestral and concert engagements.

Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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YEHUDI'S NEW YORK TRIUMPH

"Audience Was Not Merely Enthusiastic—
Its Reaction Bordered on Hysteria,"
Says Editor of The Musician

Of the thousands of lines written and published about Yehudi Menuhin, the young violinist who returned home recently, following his sensational appearance in New York, none perhaps more completely expresses the sentiment of Eastern writers and music lovers any better than the following editorial in the national magazine, *The Musician*, signed by the editor. These lines tell their own story:

"How shall we explain Yehudi Menuhin? He began to study music at the age of four; he is now not quite 11. In these seven years he has acquired the virtuoso repertoire of a matured artist. The critic, Olin Downes, who came to his New York appearance in an apathetic mood, half-bored by what appeared to him merely another attempt to launch a child prodigy upon a world already surfeited with them, went back to the office of the *New York Times* to write of his performance of the Beethoven concerto, 'A boy of 11 proved conclusively his right to be ranked with the outstanding interpreters of this music.'

"The great audience was not merely enthusiastic—its reaction to the remarkable performance bordered on hysteria, for beyond the perfection of technical detail there was an unmistakable spiritual quality which deeply moved every person of high sensibilities who heard him. Women cried. No one seemed able to comprehend the meaning of the miracle. Before them stood this self-possessed yet modest natural child, undoubtedly enjoying his success, but unbewildered by the effect he had made. A similar scene was enacted a few days later when he gave his first recital.

"This is not musicianship which can be measured by ordinary critical foot-rules. It defies, apparently, the standards which prevail in estimating musical achievement. Shall we say that we are dealing with an expression of reincarnation? His parents, normal, serious, intelligent citizens of the world, feeling deeply the responsibilities that have been brought to them, are intolerant of the world."

Judging from advance reservations, more than 10,000 San Franciscans will greet this

youthful genius at the Auditorium, Sunday afternoon, January 22, when Yehudi Menuhin will play the same program which electrified New York, at the only recital he will give here this season. Louis Persinger will be at the piano.

HORACE BRITT IN SPAIN

Horace Britt, the distinguished cello virtuoso, formerly solo cellist of the San Francisco Symphony Orchestra, who will appear as soloist with the same organization next March, appeared recently with the Pablo Casals Orchestra in Barcelona, Spain, with brilliant success as may be attested by the appended translations from reviews appearing in the principal Spanish daily papers:

The Pablo Casals Orchestra, with its accurate interpretation, gave a brilliant reading of Bloch's work in which Horace Britt, the cellist, who Pablo Casals presented for the first time in Barcelona, distinguished himself as soloist. His tone is full and sympathetic. He expresses himself with emotion and has a perfect style of delivery. This remarkable and distinguished artist, which we should like to hear in other works, made the finest impression. We hope this will not be the last opportunity we shall have to applaud him in Barcelona.—*La Veu de Catalunya*, Barcelona, Spain.

* * *

He is an artist of extraordinary powers who seems to possess every quality. He has a tone of great beauty and his perfect technique enables him to indulge in the most exquisite refinements of interpretation. His success with our public was an absolute triumph and we feel sure that, for all those who heard his performance, it would be a joy to see his name reappear on the programs of our concerts.—*La Publicitat*, Barcelona, Spain.

* * *

His tone stands out above the orchestral mass without ever ceasing to be round and smooth. This, added to a most refined style and expressive interpretation, in which we admired a diversity in tone coloring of the greatest beauty, makes of this cellist an artist of the highest rank.—*El Dia Grafico*, Barcelona, Spain.

* * *

Horace Britt, the cellist, who revealed himself a supremely fine artist, Pablo Casals, and the orchestra, gave of Ernest Bloch's *Schelomo* an interpretation worthy of its importance as a work of art.—*La Vanguardia*, Barcelona, Spain.

* * *

The very difficult solo part served to introduce Horace Britt, the cellist, who is a true artist and a great master of his instrument. He received a well-deserved ovation.—*El Noticiero Universal*, Barcelona, Spain.

BERKELEY PIANIST ABROAD

The Christmas holidays being the time when memories and greetings of friends near and far are brought most happily to mind, many friends on the Pacific Coast of Miss Wilhelmina Wolthus, now Antonia Luisa Brico, Berkeley pianist, will be especially interested to hear of her well-earned success and thrilling experiences in the musical centers of Europe. Miss Brico, who graduated from the University of California in class of 1923, will be remembered for her extensive teaching, concertizing and radio playing throughout California. She was not satisfied with a pianistic career, however, her lifelong ambition has been to be a symphony conductor.

Last summer her tremendous determination got her over to Bayreuth, Germany, to the famous Wagner Festival, where, due to introductions of Dr. Modeste Alloo and Sigmund Stojowski, she met Dr. Karl Muck, conductor in part of the Wagner Festival.

Dr. Muck proved a wonderful friend to Miss Brico to the remarkable degree of extending her the privilege of attending all the rehearsals for the operas in the opera house which Richard Wagner himself planned and dedicated. It has heretofore been an iron-bound regulation that no outsiders are allowed at rehearsals—this rule was broken for Miss Brico. Also Dr. Muck provided tickets for Miss Brico, gratis, for all the performances—three Cycles of the *Nibelungen Ring*, six performances of *Parsifal* and five of *Tristan and Isolde*.

Miss Brico met and played for Siegfried Wagner, and for Cosima Wagner, son and wife of the composer, and has been asked to work next year as assistant at the rehearsals for the next festival. Excerpts from Miss Brico's fascinating letters tell of her working from morning till night over the opera scores, at the Stein-graben piano warehouse, to which she had entree, and then of hearing the performances in the orchestra pit, when she pleased, or having special seats in the opera house. To digest the performances, there were walks around beautiful historic Bayreuth, with its rolling hills, cosy woods, old grottoes and sparkling brooks.

After the Bayreuth season, Antonia Brico went to Berlin, where at Dr. Muck's suggestion she spent two strenuous days taking examinations to enter the famous Hochschule, "the University of Conducting." Friends all over the world have been immensely pleased that she was accepted as it is a rare honor, she being the second woman, and the first American ever to be so admitted. After a year of study there Miss Brico will be eligible to conduct any symphony orchestra. It is splendid to realize that the talent and determination of this Berkeley girl has been so thoroughly and sympathetically appreciated by the great German musical masters of today, and Californians can well be proud of her.

GERTRUDE WEIDEMANN

A program of famous lieder will be given by Gertrude Weidemann, lyric soprano, on the evening of February 9 at California Hall under the direction of Lulu J. Blumberg.

Mme. Weidemann will have the assistance of two well-known artists in her recital. William Wolski, a very recent addition to the violinistic group of San Francisco, will be heard in several violin solos. Mr. Wolski, although an American-born, received his entire musical education abroad, where he studied with such famous masters as Sevcik and Hubay. He is a soloist of repute and, before coming to San Francisco, toured in concert with Jeritza. On this occasion he will be accompanied by Alice Morini, his wife, who is a sister of the Hungarian violinist, Eritka Morini.

Dr. Hans Leschke, San Francisco's famous choral director and musician, will preside at the piano for Gertrude Weidemann. The program is as follows: *Allelujah* (Mozart), *Die Forelle* (Schubert), *Gretchen am Spinnrade* (Schubert), *Der Nussbaum* (Schumann), *Frühlingssahrt* (Schumann), *Auf dem Kirchhofe* (Brahms), *Vergebliches Standchen* (Brahms); Violin solos: *Larghetto* (Haendel), *Praeludium et Allegro* (Pugnani-Kreisler), William Wolski; *Gesang* Weyla's (Wolf), *Er ist's* (Wolf), *Schmerzen* (Wagner), *Standchen* (Strauss), *The Dreamy Lake* (Griffes), *By a Lonely Forest Pathway* (Griffes), *Song of the Open* (La Forge).

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CONCERT REVIEWS

By ALFRED METZGER

The San Francisco Symphony Orchestra, under the eminent leadership of Alfred Hertz, gave the fifth pair of symphony concerts of the season 1927-1928 at the Curran Theatre on Friday and Sunday afternoons, December 16 and 18. This was the final pair of concerts in 1927 and, following this pair early in the new year, the orchestra exchanged places with the Los Angeles Philharmonic, which event we cannot include in this issue inasmuch as it is dated too early. We shall give this exchange the space it deserves in the issue of the paper following this within a few days.

After the introductory number of the program, which consisted of that immortal gem of Schubert's, the so-called Unfinished Symphony, which, however, does not sound "unfinished" at all, and which was interpreted with that finished style which Conductor Hertz so happily obtains, Richard Strauss' beautiful tone poem, Don Juan, was given that gripping and impressive reading which we have never failed to admire. Both the orchestra and Mr. Hertz here were shown at their very best.

A novelty by the young composer Korngold, entitled Much Ado About Nothing, followed after the intermission. It is an ingenious work, studded with splendid humor and bringing out the English idea of wit in an exceptionally happy fashion. Korngold is unquestionably a very gifted composer who handles his subject with exceptional skill and who develops his ideas with unerring accuracy and originality. It was a work greatly enjoyed by everyone and interpreted in that carefully planned manner which Mr. Hertz always shows in his concerts.

The concluding number on the program was Liszt's impressive piano concerto in E flat major interpreted by Leone Nesbit, who was the soloist. Miss Nesbit is a San Francisco artist who has gained laurels away from home and who was warmly welcomed on this occasion. She has grown in warmth of expression and has added to her already numerous technical accomplishments. She is a very gifted artist who had an arduous artistic task to perform and did it to the satisfaction of her numerous friends and admirers.

Lawrence Tibbett, the young California baritone who was so suddenly thrust into prominence at the Metropolitan Opera House, and whose operatic artistry was admired here during the recent season of the San Francisco Opera Association, gave a concert at the Exposition Auditorium on Friday evening, December 2, being the third event of Selby C. Oppenheimer's Concert Series. No one was more enthusiastic about Mr. Tibbett's splendid achievements in Falstaff and La Cenerentola than the writer. He anticipated this concert with unusual eagerness and pleasure and when he says that he was sorely disappointed in Mr. Tibbett as a concert singer he certainly is putting the matter mildly.

True, there was the same even quality of voice, the ability to sustain notes with ease revealing excellent breath control, and an impeccable enunciation. But here the artistic phase of Tibbett's vocal art terminated. His program was in the main very commonplace. He took refuge in exaggerations, such as declamatory emphasis of purely lyric phrases, a la Chaliapin. He has a splendid mezza voce which he frequently overdoes. He very often forces his high notes beyond their flexibility. His dramatic emphasis of the Credo from Othello did not appear to be an adequate choice for a concert program.

Edward Harris was the accompanist and he proved himself a very fine musician. He added beyond doubt prestige to the pro-

gram and his composition entitled Croon was one of the few worthwhile songs on the program. (By the way, this was written before we read Mr. Harris' able reviews in the Bulletin.)

Mr. Tibbett's complete program was as follows: Where'er You Walk (Handel), Gia il sole dal Gange (Scarlatti), The Bailiff's Daughter (Old English Ballad); Le Petite Maitre (Alexandre Pochon), Le The (Koechlin), Verrath (Brahms), O liebliche Wangen (Brahms), Croon (a Southland Idyll) (Edward Harris), Polichinelle (Rachmaninoff), Mr. Harris; Credo, from Othello (Verdi); Jabberwocky (Edward Harris), Bricklayer Love (Rupert Hughes), The Roustabout (Rupert Hughes); Ethiopia Saluting the Colors (Charles Wood), Leanin' on de Lawd and Travelin' to de Grave, Negro Spirituals (Arr. by William Reddick), Capt. Stratton's Fancy (Deems Taylor).

The City of San Francisco presented Handel's Oratorio, The Messiah, at the Exposition Auditorium on Thursday evening, December 8. This always enjoyable work was interpreted by the San Francisco Symphony Orchestra, Alfred Hertz, conductor; the San Francisco Municipal Chorus, Dr. Hans Leschke, conductor; Nina Morgana, soprano; Eva Gruninger Atkinson, contralto; Ernest Davis, tenor; Herbert Gould, baritone, and Warren D. Allen, organist. The auspicious event was given under the auspices of Mayor Rolph, Jr., and the Board of Supervisors.

From the standpoint of the ensemble it was the finest interpretation of this work we have heard. The orchestra and the chorus distinguished themselves. There were times when the Municipal Chorus, so splendidly trained by Dr. Leschke, reached truly imposing heights. The Pastoral Symphony and the overture were played with exceptional poetic sentiment and Alfred Hertz shaded the various graceful phrases with delightful delicacy and sentiment. It would be difficult to imagine a more impressive rendition of the choruses, "Lift Up Your Heads" and "Hallelujah," than the one heard on this occasion by that excellently trained Municipal Chorus. Splendid attacks, evenness of tone, purity of intonation, precision of diction and, above all, a uniformity of phrasing combined to make this performance one of which the chorus, the city and the conductor may indeed feel very, very proud. We defy anyone to present us with a better choral interpretation of this work.

We are sorry not to be able to enthuse quite as much about the soloists. Strange as it may seem, there stood out among the four voices one from San Francisco that was called on at the last moment, because the contralto was unable to sing on account of sickness. We refer to Eva Gruninger Atkinson. Her pliant, richly-colored voice and her sense of oratorio values combined to create an exemplary conception of this difficult role. She sang her solos with fine precision and we must repeat what we have said frequently that we cannot understand why it is necessary to import singers of less accomplishment, who have not the slightest idea of oratorio interpretation, some of whom have not even seen the part they are to interpret, when we have right here in California people with splendid voices, who know these oratorios and who could rehearse sufficiently to be letter-perfect on the evening of the performance.

If it is true that the public of San Francisco is not sufficiently interested in the performance of oratorios to buy tickets unless a world-famous artist is introduced, then

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Immortality	Lohr
In the Garden of Tomorrow	Deppen
Little Gray Home in the West	Lohr
Little Love, a Little Kiss	Silesu
Love's a Merchant	Carew
Ma Curly Headed Babby	Clutsam
Mammy's Precious Pickaninny	Goodman
Market	Carew
May Mornnig, A	Denza
Melissande in the Wood	Goetz
Mother o' Mine	Tours
My Ship	Del Riego
O Dry Those Tears	Del Riego
Oh! For the Wings of a Swallow	Lohr
One Little Dream of Love	Gordon
Over the Waters Blue	Clarke
Piper of Love	Carew
Ragged Vagabond	Randolph
Rose in the Bud	Forster
Rose of My Heart	Lohr
Roses of Picardy	Wood
Sea Rapture	Coates
Slave Song	Del Riego
Smile Through Your Tears	Hamblen
Somewhere in This Summer Night	Carew
Song of Songs	Moya
Song of the Soul	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden	Del Riego
There's a Song in My Heart	Hamblen
Three for Jack	Squire
Thought of You	Lohr
Three Little Fairy Songs	Besly
Tick Tick Tock	Hamblen
Tiptoe	Carew
Wake Up	Phillips
Way to Your Heart	Lockhart
When Eventide Closes	Jonas
Where My Caravan Has Rested	Lohr
World Is Waiting for the Sunrise	Seltz
You in a Gondola	Clarke

NEW SONGS

Come Back in Dreams	Hamblen
Devotion	Wood
Hallowed Hour	Wood
A Little Prayer	Hamblen
Little Son	Axt
Needing You	Deppen
Over the Meadow	Carew
The Rose of Memory Lane	Gordon
The Sacred Flame	Hamblen
When Shadows Fall	Loth

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there is no use giving oratorios at all. If the church element in San Francisco is not sufficiently interested in seeing oratorio flourish here, then those in charge of the churches and the welfare of sacred music are certainly not awake to the wonderful impetus the encouragement of oratorio singing would give their religious functions. It is far better to engage artists like Mrs. Atkinson than to engage opera singers like Nina Morgana whose forte is the opera and the stage, but surely not the platform of oratorio presentations. The possessor of a ringing, well placed voice and the ease of interpretation that comes from experience is not sufficient to obtain that warmth and vitality necessary for the interpretation of The Messiah.

Ernest Davis, tenor, on the other hand, thoroughly comprehended the spirit of the work he interpreted. He has an excellent voice, particularly suited to this style of music and he enunciates with such fine precision and such splendid accentuation of the sentiments that it is a pleasure to listen to him. Herbert Gould, baritone, while the possessor of a pleasing voice and an interpreter of fine phrases, is somewhat too light to fit into the thundering phrases of "Why Do the Nations?" We would prefer a somewhat heavier baritone for this part.

But, as we said before, it was an excellent ensemble performance and reflected credit upon those who sponsored it.

The Wind Instrument Ensemble of San Francisco gave the first concert of its third series at the Fairmont Hotel on Friday evening, December 9, under the management of Lulu J. Blumberg. This ensemble is composed of the following fine musicians: Flute, Willard J. Flashman; clarinet, Louis J. Paquet; oboe, Cesare Addimando; bassoon, Eugene B. La Haye; horn, Herman Trutner. Margo Hughes was at the piano. The program was indeed well selected and it was a pleasure to hear old and new classics interpreted with intelligence and good judgment. It is unusually difficult to interpret wind instrument compositions. It requires considerable skill, both from a technical and musical standpoint, and it puts a considerable strain upon musicians who are used to playing only in the orchestra. In most of these works, although they are principally couched in ensemble vernacular, they require quite frequently the precision of the soloist and that these musicians, under the able direction of Mr. Addimando, acquitted themselves so well is a credit to them. The audience expressed its delight frequently, and no doubt at their second concert on February 10 they will face an even larger audience.

The complete program was as follows: Quintet, Op. 71 (L. van Beethoven), flute, oboe, clarinet, horn and bassoon; Trio, Op. 73 (Robert Kahn), oboe, horn and piano; Quintet, Tanz Suite, Op. 53, Rigaudon, Sarabande, Menuet, Ungarischer Tanz, Valse Boston, One Step (Th. Blumer), flute, oboe, clarinet, horn and bassoon; Sextuor (T. Genin, Jeune), flute, oboe, clarinet, horn, bassoon and piano.

Bruce C. Buttles, the distinguished English lecturer and pianist, gave a recital for Pro Musica at the Irving residence, on Washington and Buchanan streets, Friday evening, November 11. His subject was Contemporary Music in Germany and Austria and selections were taken from the compositions of Arnold Schoenberg, Paul Hindemith, Ernest Krenek, Egon Wellesz and Alban Berg. We received the impression from Mr. Buttles' remarks that he was not quite sure whether to take these composers seriously or not. And judging from their character we can not blame him, although he purports to be a disciple of the ultra modern school.

The more we hear this contemporary German music the less we seem to know about it. It may be contemporary, but that it is

music we are not ready to admit. Among the five groups interpreted and the 12 compositions included in these groups there wasn't one that revealed continuity of thought, harmony of expression and actual melody that you could easily hear. Possibly that is the intention of these contemporary writers and if so they attain the desired effect. But I still maintain that I can not see where this school is an improvement on the music of the past.

Ratan Devi, an Anglo-Hindu singer, specializing in the interpretation of Hindu music, appeared at Ida Gregory Scott's fortnightly in the Community Playhouse on Wednesday morning, November 9. Indian music, being confined to comparatively few notes insofar as vocal expression is concerned, sounds to the Occidental ear like all Oriental music. It is, therefore, not only difficult to sing, inasmuch as all depends upon deep emotional expression, but it is still more difficult to make the music interesting to those used to Western schools of composition.

Naturally, Mme. Ratan Devi could not impress everyone of her hearers with the particular character or beauty of the songs of India. But evidently she succeeded in attracting the interest of some, who admired her unquestionable ability to utilize the simplicity of Hindu musical art to a most artistic degree. Grace Borroughs, an unusually graceful and highly artistic terpsichorean artist, added considerable to the enjoyment of the audience, both from the standpoint of appearance and verisimilitude of interpretation. Ruth Tilly, a drum expert, and Carol Aronovici, a flutist, also added atmosphere to the unique event.

Vladimir de Rassouchine, an exceptionally well-endowed young pianist composer, artist pupil of Hugo Mansfeldt, appeared in a recital at Scottish Rite Hall on Tuesday evening, December 13. Mr. Rassouchine earns his living as a street car conductor, but this does in no way interfere with the suppleness of his fingers that ripple up and down the keyboard with featherlike velocity. His technic is backed by a musicianship that is as rare as it is impressive and that found expression in such representative works of piano literature as the Schumann Etudes Symphoniques, Op. 13; Chopin's A flat Ballade, Deux Preludes, Valse Brillante and Polonaise in A major, Liszt's Liebestraum, Rachmaninoff's Prelude and a number of his own compositions, including: Symphonic Poems for the Piano, Berceuse in G flat, Fantaisie Pathetique, Yes or No, Capriccio and Prelude-Fantaisie, When I Was in Spain.

There is a firm foundation to Mr. de Rassouchine's musical conceptions. They represent truly serious and worthwhile material which has been worked out in exceptionally skillful style. The young composer has really something to say and he says it in a pleasant, although not vapid, manner. There is considerable pathos and humor in his expressions and the Symphonic Poem is, indeed, a most ambitious and magnificently conceived effort. With the natural development that always is the result of practical experience we doubt not but that this young musician will go far, if he follows the trend of his musical instinct.

His creative art is equalled by his interpretative faculties and his pianistic skill brings out the various emotional contrasts of composition with natural musicianly taste as well as the intelligence to intensify this emotionalism with adequate technical fluency and ease. Surely Mr. de Rassouchine and his friends have reason to look hopefully into the future.

Hermann Genss celebrated the opening of his new studio at 1555 Jackson street with an excellent concert in which some of his present and former pupils participated. A very large number of Professor Genss'

friends had been invited to share in the pleasure of the evening, and all of them responded eagerly to the hospitality of this distinguished musician for they had had former experience of the extent of his generosity in this direction.

Those who appeared on this occasion included Miss Seta Stewart, pianist; Misses Hazel and Myrtle Wood, vocalists; Miss Elizabeth Alexander, pianist; Lawrence Strauss, tenor; Charles Bulotti, tenor, and Georg Kruger, pianist. Herman Genss was also represented on the program, both as pianist and composer, and, as so often before, justified the enviable European reputation that preceded his advent in America.

The following program received the cordial and enthusiastic approval of an audience of serious music lovers: Bach-Busoni—Chaconne for Piano, Seta Stewart; Brahms—Minnelied, Schubert—Die Liebe hat gelogen, Schubert—Der Jungling an der Quelle, Schumann—Auftrage, Lawrence Strauss, accompanied by Elizabeth Alexander; Genss—Es fahrt ein Stern herunter, Miss Myrtle Wood; Genss—Nightsong, op. 8 (by request), Genss—Mazurka Impromptu

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PROGRAMME

1. Le Tombeau de Couperin
2. Sheherazade (for Soprano and Orchestra)
Asia—The Enchanted Flute—The Indifferent One
3. Sarabande et Danse
4. Rhapsodie Espagnole
5. La Valse

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Sunday, January 29, 2:45 p. m.

Programme

1. Overture to "Rosamunde".....Schubert
2. Dutch Rhapsody, "Piet Hein".....Anrooy
(First time in San Francisco)
3. The Enchanted Lake.....Liadow
4. Fantasy, "A Victory Ball".....Schelling
5. Overture to "Oberon".....Weber
6. Dance of the Nymphs and Satyrs.....Schumann
7. Rhapsody, "Espana".....Chabrier

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The Loring Club, of which Wallace A. Sabin is the able conductor, gave the second concert of its fifty-first season at Scottish Rite Auditorium on Tuesday evening, December 20. As is its annual custom, this prominent vocal organization gave its Christmas program on this date. And also, as usual, there was an audience in true holiday spirit packing every inch of the spacious hall. Naturally, in conformance with the spirit of the occasion, the program included a number of old-time Christmas carols which Mr. Sabin, with his well-known ingenuity and musicianship, arranged under the title of Carols and Bells. They were sung with that verve and vitality which is such an excellent feature of every Loring Club concert. A novelty on this occasion was Handel's Hallelujah Chorus, specially arranged for men's voices by Daniel Protheroe and sung with splendid effect.

Another work heard for the first time in this city was *The Destruction of Gaza*, by De Rille. As may be easily seen, there is chance for a series of splendid climaxes which the Loring Club, under Mr. Sabin's direction, successfully emphasized. In addition to a few old-time compositions, symbolic of the Christmas spirit, there was Ring Out, Wild Bells, specially arranged for the Loring Club by one of its accomplished members, J. C. Fyfe, and an unusually humorous work entitled *The Goslings*, by the English writer, Bridge.

Florence Howell Bruner was the soloist of the occasion and her fine voice was heard to splendid advantage and received the unanimous approval of her delighted hearers. Benjamin S. Moore interpreted the accompaniments with his well-known artistry, while Edgar A. Thorpe played the harmonium obligatos.

A benefit concert for the disabled Russian Veterans of the World War was given by the United Committee of the Russian National Society at Scottish Rite Auditorium on Saturday evening, November 26. There were several unusual features associated with this event. First of all there was an attendance of over two thousand people, necessitating some of them to forego the pleasure of hearing the program. Secondly, there was such an array of first-class talent that in some instances it caused us astonishment to find so many splendid artists represented on one program. Finally, the concert began about 9:00 o'clock and ended at 12:30, after midnight.

The excellence of the program may be imagined when it is known that, although there had been announced a ball to follow this concert, not one in the audience became impatient, but listened with the utmost concentration and apparent pleasure to every number. When it is considered that the program lasted for three hours and one-half our readers can judge for himself how much the audience enjoyed this event. Those participating in the program were: Emma Mirovitch, contralto of the Russian Grand Opera in Petrograd, a truly superb artist with a magnificent voice; Ariadne Mikeschina, a composer-pianist of exceptional artistic accomplishments; Max Panteleieff, a baritone, formerly with the Russian Grand Opera Company, who sang with the utmost taste and vocal skill; Leonide Bolotine, a violinist of exceptional technical and interpretive faculties; Vladimir Drucker, than whom we know of no superior trumpeter; a chorus of Russian veterans who sang Russian songs with fine spirit; a chorus of the

Russian Society, who introduced an ensemble of excellent voices, and the Little Symphony, conducted with verve by Vladimir Drucker.

One of the surprises of the evening was Vavitch, a truly distinguished Russian baritone, who is also a leading figure in the Hollywood moving picture colony. He sang a number of gypsy songs with astounding display of versatility and intense contrasts between pathos and humor. He created a sensation. He was accompanied by Molaesky, accompanist for Pola Negri, the motion picture star. The program concluded with a tableaux entitled *Apotheosis*, for which Mme. Mikeschina had written and arranged the music.

The San Francisco Conservatory of Music gave Bach's Christmas Oratorio, under the direction of Giulio Silva, in Grace Cathedral, during the week of December 20. The writer was indeed very sorry not to have been able to attend this important event, but he takes pleasure to reproduce here what Redfern Mason said in next morning's Examiner:

"It was a timely thought to give the Christmas Oratorio in Grace Cathedral. The music is old Bach at his best, and the world has nothing to offer better than that. The performers were students of the San Francisco Conservatory of Music, and, if it were decorous to criticise what was really a church service, the words to be used would be words of warm praise. But the minutiae of judgment can be reserved for some occasion when the work is given in a concert hall. It ought to be so given.

"Bach used the grand chorale usually associated with the words 'O Sacred Head now wounded.' It was sung in the traditional German way, with a pause at the end of each line, as if the words were the utterances of a sacred oracle. The effect in the ample nave of Grace Church was beautiful.

"Beautiful, too, were those long-drawn-out, expressive arias, 'Prepare Thyself, Zion,' and 'Ah! My Savior,' sung by Miss Agnes L. Cushing and Miss Lillian Rivera, respectively, likewise the cradle song sung by Miss Evelina Frank. The noble chorus, 'Christians, Be Joyful,' characteristic Bach polyphony, showed how admirably somebody has worked at the Conservatory to give the singers assurance in grappling with this difficult music.

"The Conservatory, assisted by some of the artists of the Symphony, played the lovely 'Hirtenmusik,' the most masterly pastorate ever written. Giulio Silva directed and the audience was grateful to him and his collaborators."

The Beggar's Opera, an old English light opera, presented by an excellent company, had a two weeks' engagement at the Columbia Theatre during the latter part of December. Owing to the holiday week the attendance was not what it should have been, but every one who heard this work praised performers, music and libretto. At times the humor was somewhat daring, but the wit contained in the lines robbed the dialogue or verse of any offensiveness. Vocally, orchestrally and historically it was an excellent entertainment.

The Pacific Coast Opera Company, of which Arturo Casiglia is the able director, presented Bellini's grand opera *Norma* at the Capitol Theatre on Tuesday evening, December 6. A large audience was in attendance, and judging from the fervid applause that rewarded the artists at the conclusion of every aria or ensemble number and caused them to bow before the curtain after every act was ample evidence for the excellent impression created by the artists themselves, as well as by Mr. Casiglia, who conducted the performance.

It was rather an ambitious enterprise to interpret one of the most difficult works in the operatic repertoire. Nevertheless, as we already had occasion to point out during the

performance at the Greek Theatre last summer, the principal artists acquitted themselves most creditably. We were specially impressed with the sincerity and conscientiousness as well as the fine quality of voice which Florence Ringo revealed in the responsible role of Norma. Even an experienced artist of renown finds it occasionally beyond her capacity to give this role an adequate interpretation. When one can, therefore, say that Miss Ringo succeeded in interpreting the lines with assurance and fidelity the reader may imagine for himself how well this artist acquitted herself.

Nona Campbell's rich and resonant contralto voice had a fine chance to assert itself in the part of Adalgisa. The artist sang with ease and admirable poise and surprised her many friends with the full measure of her accomplishments. Maria Cecchini sang a somewhat minor role with pleasant application. Ludovico Tomarchio exhibited his robust, ringing tenor voice to the satisfaction of his hearers and brought an effective dramatic instinct to the assistance of his vocal art. Albert Gilette, an unusually competent baritone, who sings with good judgment, gave an excellent interpretation of the difficult role of Oroveso. Meredith Parker as Flavio and Alice Becker and Anna Rosa Teenan as Norma's children, completed the cast.

Arturo Casiglia conducted with fine vitality and musicianship, while Glenn Wessel acquitted himself of his duties as stage manager creditably. The Pacific Coast Opera Company fills a useful niche in the musical life of the community.

The Music Teachers' Association of San Francisco gave a dinner in honor of Charles C. Draa of Los Angeles, the retiring State president of the association, at the Women's building, 609 Sutter street, on Monday evening, November 28. Interesting addresses were heard from the following: Charles C. Draa, John C. Manning, Mrs. Lillian Birmingham, Walter Campbell, Henry Bretherick, Alvina-Heuer Wilson, Henrik G. Gjerdrum, Sigmund Anker, Mrs. Frank Wilson and Alfred Metzger.

An unusually fine program was interpreted by Juanita Tennyson, soprano, accompanied by Henrik Gjerdrum and Mr. and Mrs. Samuel Savannah, violins, with John C. Manning at the piano. The subject of President Draa's address was the benefit fund for needy musicians which the California Music Teachers' Association is sponsoring.

Henrik Gjerdrum has been elected president of the San Francisco Music Teachers' Association and all members agree that the choice is an excellent one. John C. Manning was elected president of the California Music Teachers' Association, which will hold its annual convention in Los Angeles next summer. Mr. Manning is, indeed, well deserving of the honor bestowed upon him. He will be a splendid presiding officer.

La Gaité Française, under Andre Ferrier's direction, is attracting large audiences this season. We shall take pleasure to review some of Mr. Ferrier's splendid work in an early issue of this paper.

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A FEW INTERESTING BIOGRAPHIES

HELEN HENNESSY GREEN

Gifted as a singer, violinist and pianist, Helen Hennessy Green has devoted her life to the perfection of her art. Beginning study of the piano at the early age of five years, violin at seven and voice at 13, she was well advanced in music when she entered the Cincinnati College of Music at the age of 17, taking the complete music course in voice, violin, piano, harmony, theory, languages, chorus and orchestra under the best teachers of Europe and America. She was soloist with the Metropolitan Concert Company for several years, touring through the East. Besides doing concert work she taught in several Eastern colleges, also directing chorus and orchestra in oratorio and concert.

As a teacher, she has been very successful, especially in voice building, having been thoroughly equipped for this work by years of study with Winthrop S. Sterling, known as a great voice builder in the East, and William Shakespeare, noted voice teacher of London. Her excellence of musical interpretation is due to years of work with Richard Schliewen, well-known German musical director, and Frank Van der Stucken, the great symphony conductor and composer.

Many of her pupils are now occupying solo positions in Eastern cities and in California. Of one of her pupils, a soprano, now with the Metropolitan Opera Company, Madame Esperanza Garrigue, well-known operatic coach of New York, writes: "I have received no pupils from any teacher better prepared than yours. Their voices are well placed and show careful development."

Helen Hennessy Green is musical director of the Ramona Trio, which consists of three talented musicians, Helen Hennessy Green, first soprano; Elizabeth Wills, second soprano, and Marion George, contralto.

Equipped with a large repertoire of songs old and new, they have delighted several audiences around the bay. And now the promise of a busy season is ahead of them with a concert in Scottish Rite Hall.

MARY CARRICK

Among our teachers of artistic piano playing is Miss Mary Carrick, whose own interpretations of the masters of piano literature have received the unstinted praise of critics, both in this country and in Europe. A few months ago Mrs. and Miss Carrick were tendered a piano recital in their residence by the distinguished pianist, Hugo Mansfeldt. In the presence of a large audience, Mr. Mansfeldt, at the conclusion of a program devoted to Bach, Beethoven, Schumann and Chopin paid Miss Carrick the tribute of being his greatest pupil among the 4000 or more he has taught. And the artistic principles inculcated during her study with this master, she now imparts with gratifying results to her own pupils, many of whom are successful teachers.

ELWIN CALBERG RECITAL

Edwin Calberg, brilliant California pianist, gave his fifth annual concert at the Twentieth Century Club, Berkeley, November 14, attracting a large audience of musical folk that greeted this popular young artist with a genuine ovation. The program offered was one that would have taxed the powers of any virtuoso, including the great Bach-Busoni Chaconne, Chopin's B flat minor sonata, and three groups of modern works, several of which were previously unheard novelties; and it was played throughout with a poise, mastery and musi-

anship that prove beyond a doubt that this sincere pianist must be reckoned with as a young virtuoso of conspicuous ability. The chaconne was interpreted with a fine feeling for line and mass. The sonata was played with great breadth and dignity; and the modern numbers were done with skillful coloring and a nice sense of tonal proportions. Notably fine were the beautiful Oudine by Ravel, Granados, attractive valse Poeticos and Rachmaninoff's Prelude in B minor which were beautifully played, with genuine musical insight and artistic balance; and Dohnanyi's colorful arabesque on Delibes' Naila was a brilliant feat of virtuosity.

A notable and gratifying growth is noticeable from year to year in the work of this gifted pianist, and his energy and ambition, together with his exceptional talent are fast placing him in the front rank of California artists. The complete program was as follows: Chaconne (Bach-Busoni); Mes Joies (Chopin-Liszt); Etude A flat (Chopin); Sonata B flat minor (Chopin); Valse Poeticos (Granados), Les Anes (Grovelez), Triana (Albeniz), Prelude B minor (Rachmaninoff), Polka (Rachmaninoff), Oudine (Ravel), Siciliano (Respighi), Naila (Delibes-Dohnanyi).

JACQUES GERSHKOVITCH

Jacques Gerschkovitch, the noted symphony conductor formerly of Tokio, Japan, and more recently of Portland, Ore., who conducted the special concert of the Summer Symphony Association last season, continues his excellent work in the Northwest. When Godowsky was in Japan prior to the earthquake which caused Mr. Gerschkovitch to come to America, he attended one of the symphony concerts in Tokio under the distinguished conductor's direction and after hearing the same wrote the following letter to Mr. Okura, the manager of the concerts: MY DEAR MR. OKURA:

To witness the concert of the Tokio Symphony Orchestra at the Imperial Theatre last Sunday was an experience which I had not expected during my present tour. You have proved to my satisfaction that a real symphony orchestra may be established in Japan. You are to be complimented as having discovered in Mr. Gerschkovitch a young conductor of unmistakable talent.

The performance I witnessed satisfies me that his enthusiasm, energy and routine qualify him to give to Tokio symphony concerts of which it had been in great need. If it is possible to supply Mr. Gerschkovitch with the best musicians in Tokio, there is no doubt that he will create a symphony orchestra which will compare favorably with the West and which will become a source of pride and enjoyment for the thousands of music lovers throughout Japan.

Keep up the good work and let me express the hope that you may secure the co-operation which is needed to put the orchestra on a firm footing and to retain for Tokio the services of Mr. Gerschkovitch.

Yours very sincerely,

LEOPOLD GODOWSKY.

VLADIMIR DRUCKER

Vladimir Drucker, solo trumpet of the San Francisco Symphony Orchestra, is unquestionably one of the ablest interpreters of that difficult instrument. He is furthermore one of the youngest. He played with Rachmaninoff and Kussewitzky. He received a silver trumpet as the first prize when he graduated from the Moscow Conservatory. He was four times soloist with the New York Symphony Orchestra in 1924 under Damrosch. He was four seasons solo trum-

pet with the Los Angeles Philharmonic Orchestra. He was two seasons with the New York Symphony and he is now in his third season with the San Francisco Symphony Orchestra. Mr. Drucker has completed plans to give a series of programs with a Little Symphony Orchestra.

Ernst Bacon, pianist, assisted by Mrs. Evelina Silva, soprano, gave an evening of piano music and a group of Mr. Bacon's songs at the San Francisco Conservatory of Music on Tuesday evening, December 15, before an audience that crowded the recital hall of the school. Among those present were some of San Francisco's leading musicians and music lovers and the enthusiasm that prevailed throughout the course of the program was therefore the result of the excellent artistic performance of the two artists who appeared on this occasion.

Mr. Bacon revealed himself as an artist of the highest rank. He is a poet by nature and interpreted the various compositions with an insight into the various sentiments of the compositions that showed his musicianship and his sincerity as an artist. Mr. Bacon is not what is commonly known as a demonstrative artist. He plays with dignity and thorough comprehension of the deeper emotional phases of the works. He was specially effective in his readings of Scarlatti, Mozart, Chopin and Schubert. He invested the Brahms and Liszt works with a musicianly comprehension of their dramatic values without unduly emphasizing their demands for power.

Mrs. Evelina Silva, besides possessing an excellent quality of vocal material, sings with unusual intelligence and taste. Her diction is very noticeable and understandable and she certainly accentuated the numerous characteristics of Mr. Bacon's songs with sincerity and unmistakable grasp of their various musical values. These compositions are unusually interesting and couched in terms of legitimate conservative lines. Mrs. Silva unquestionably made an excellent impression on her hearers because of her delightful grasp of the bel canto style of vocal interpretation.

The program presented on this occasion was as follows: Theme and Variations, C minor (A. Scarlatti), Fantasia, C minor (Mozart), Etude, C major (Chopin), Mr. Bacon; Der du von dem Himmel bist (Goethe), (E. Bacon), Ich Liebe dich (Ruckert), (E. Bacon), Twilight (Whitman), (E. Bacon), Schilflied (Lenau) (E. Bacon), Mrs. Evelina Silva; Impromptu, G flat major (Schubert), Rhapsody, G minor (Brahms), Vallée d'Obermann (Liszt), Mr. Bacon.

ORPHEUM

Eddie Leonard, the dean of American minstrels, will headline at the Orpheum Theatre for one week only starting this Saturday matinee, January 28, bringing his own large company of signers and dancers and offering an entirely new act. Mr. Leonard is making a very limited tour this season and his appearance at the Orpheum here will mark his only appearance in San Francisco.

This all new bill will have many other big features to offer patrons of the Orpheum including Lester, Crawford and Helen Broderick, great favorites, in "A Smile or Two"; Harry Royce and Billee Maye, direct from European triumphs, known as "The Aristocrats of the Dance," will have a colorful act in which they will be assisted by Boyd Davis; Peg Wynne, a captivating mis and "Her Smile"; The Arnaut Brothers, the incomparable artists; Keo, Taki and Yok versatile entertainers from Nippon, and other big Orpheum acts.

The first run feature photoplay will be "The Girl From Rio," an exciting romance of a Yankee youth and a Brazilian belle full of thrills and action, with a large cast of players headed by Carmel Myers.

The
Romantic Musical History
of California



1849-1928

from Mining Camp to Metropolis

By ALFRED METZGER
Editor Pacific Coast Musical Review



This intensely interesting volume of over 400 pages including the principal musical events taking place in San Francisco and Los Angeles during more than three-quarters of a century will be published *positively* October 15th, 1928.

PRICE: \$5.00

The first edition will be limited to 500 copies and reservations may be made from now on. No cash with reservation order necessary.



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RECOLLECTIONS OF THE MUSICIANS CLUB

By JOHN HARADEN PRATT

(Continued from last issue)

November 17, we dined at the Nevada again. Martinelli's was *closed forever*. Mrs. Martinelli had kept the place going a while after Mr. Martinelli's death.

The council for 1901 was:

OSCAR WEIL	President
W. J. MCCOY	Vice-President
J. H. PRATT	Secretary and Treasurer
ALFRED KELLEHER	Director
J. WESLEY WILKINS	Director

The following program was given March 7:

1. Quintet for Clarinet, Two Violins, Viola and Violoncello.....Mozart
Allegro
Larghetto
Menuetto
Allegro con Variazioni

MR. E. W. KENT

MR. HOTHER WISMER	MR. SAMUEL SAVANNAH
MR. CONRAD FUEHRER	MR. ARTHUR WEISS

2. a. Adagio from Concerto No. 4, D major.....Frederick the Great
b. Sonata for Flute with Figured Bass, A minor.....Handel
The piano accompaniment worked out by Ferdinand David

Grave

Allegro

Adagio

Allegro appassionato

MR. A. RODEMANN and DR. H. J. STEWART

3. Songs—

- a. WidmungSchumann
- b. Der asraRubinstein
- c. Die MainactBrahms

MRS. BIRMINGHAM

Accompanied by MR. FRED MAURER

4. Trio for Piano, Violin and Violoncello, B flat major, Op. 52.....Rubinstein
Moderato assai
Andante
Allegro moderato
Moderato

MR. ARTHUR FICKENSCHER

MR. SAMUEL SAVANNAH

MR. ARTHUR WEISS

The club is indebted to Mrs. Birmingham for her very kind assistance.

This March 7 concert, 1901, was perhaps the finest we ever gave. Dr. A. Barkan bought 20 tickets and said the character of the performances was European. How we ever got over the rule that the hall was free to us as long as the concert was invitational, I do not remember; but we found out later that the business of concerts with entrance fees was a bad one for us. After the fire, there was one at Lyric Hall, in Larkin street, which was a failure, and there have, I think, been none since.

There were several numbers on the March 7 program that were especially fine. One was the Mozart Quintet, Mr. Kent playing the clarinet part beautifully, and another the Handel Sonata for piano and flute. Mr. McCoy "dug up" (as he expressed it) the sonata, which I took to Dr. Stewart, who then lived on Van Ness avenue.

As he and Rodemann went on the stage, the latter said to me, "We had but one rehearsal, but it will go." Afterwards he thanked me for providing so fine an accompanist. I was in the ante-room, where I could see only the feet of Dr. Stewart on the pedals; but I heard his fingers on the keys and realized that he was playing in the true Handelian tradition. That number was a rare treat.

J. Levison told me once that his rule was never to lend music, of which he has a rare collection for the flute; but he broke over this rule for Rodemann's sake, who wished to borrow a certain very difficult composition. When returning it

very shortly, Mr. Rodemann said, "I need it no more for I have committed it to memory."

For fun, our Ladies' Night, May 27, 1901, stands out in the memory of all, I am sure, as one of the best in the annals of the club. It was held at the California Hotel. Here is the program:

1. Sonata for Piano and Violin, C sharp minor.....Beethoven
Allegro con brio
Scherzo
Adagio cantabile
Finale

MR. SIGISMUNDO MARTINEZ MR. PIETRO MARINO

2. Ode for Violin and Piano.....Locher

MR. ADOLPH LOCHER MR. PIETRO MARINO

3. An Oratorio in Two Parts—

Set to music to the words, *Jimmy, lend me your saw*
Composed for Ladies' Night by the Club

PART I

- Overture, strict style, D sharp minor.....Stewart
- Opening Chorus, E major.....Pasmor
- Trio, F minor.....Pratt
- Bass Solo, F sharp major.....Tolmie
- Chorus, in canon form, G minor.....Sabine
- Recitative and Tenor Solo, G sharp major.....Dellepiane
- Chorus, A minor.....Howe
- Bass Solo, with tin whistle accompaniment, B flat major.....Hughes
- Recitative *a la francais*, B flat minor.....King
- Chorus, *en masse*.....Lejean

PART II

- Pastoral Symphony with flute obligato, C major.....Locher
- Chorus, C sharp minor.....Wisner
- Dramatic reading of the Libretto to melodramatic music, D major.....Martinez
- Recitative and Aria, D sharp minor.....Maurel
- Chorus, with obligato, E major.....Weiss
- Duet for Tenor and Bass, the Tenor above the F line, the Bass below the B flat, F minor.....Fickenschner
- Tenor Solo, on one note, with violin obligato, E sharp major.....Savannah
- Closing Chorus, to the words, *Jimmy has lent him his saw*, G minor.....McCoy

Pietro Marino has generously given the club his assistance on this occasion.

"Jimmy lend me your saw," was a title that I believe Mr. McCoy imported from New York. I have some of the contributions still on file. A paragraph in the invitation reads thus:

"The different parts of the work have been apportioned as follows: the order of the keys having been thought out with great care, and the different parts assigned according to the idiosyncrasies of the distinguished member-composers. The length of a single number is limited to 24 measures, or two minutes."

Records fail for 1902, except one circular. Mr. Weil having retired from the presidency at the end of 1901, I had been chosen for president, and Mr. Savannah became secretary and treasurer, which office he retained for three years. I believe Mr. McCoy was vice-president and that Mr. Tolmie was a director. Here follows the circular written by Mr. Savannah, who invariably wrote the invitations while secretary and treasurer:

San Francisco, December 9, 1902

Instead of the usual December dinner this year Mr. Tolmie extends to the members of the Club for Tuesday, the sixteenth, individually and collectively, a cordial invitation for *Ein Deutscher Abend*. That means, translated liberally, it will be in the form of a Spigot evening—from which you must draw your own conclusions. Suffice to say, there will be a generous abundance of good stories, caviar, smoke, etc., and the aforesaid mysterious Spigot will work with a surprisingly rapid and clocklike regularity. You must not fail to come, for we are in duty bound to allow Mr. Tolmie to prove that he can do other things as admirably as he can make speeches and carve roasts.

(To be continued)

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HOLLYWOOD BOWL PLANS

The first meeting of the music committee, a consulting and advisory group of the Hollywood Bowl Association, was held December 28 at the Bowl offices, when decisions were made on the tentative contracts with conductors and soloists, as arranged by Raymond Brite, general manager, on his recent trip to New York.

Announcement was made by the board of directors of the Bowl Association, after their meeting, December 23, of the members constituting the 1928 music committee. They are Abby De Avirett, one of the leading piano pedagogues of the city and a musician of broad experience both in Europe and America; Blanch Rogers Lott, pianiste, member of the technical board of Pro Musica, and identified prominently with chamber music activities in Los Angeles; Frieda Peycke, well-known composer-interpreter and teacher; Jay Plowe, conductor of the Hollywood Community Orchestra and member of the Los Angeles Philharmonic Orchestra, and Dane Rudhyar, composer, lecturer and writer of national note. Mrs. Leiland Atherton Irish, general chairman, is also a member ex-officio of the music committee.

GIGLI NEXT CITY POP ARTIST

Beniamino Gigli, greatest living dramatic tenor, will be the next artist of international reputation to appear as guest artist with the San Francisco Symphony Orchestra in the municipal pop concert series, according to an announcement by Supervisors James B. McSheehy, Franck R. Havenner and Warren Shannon of the Auditorium committee. Gigli has been engaged to appear as soloist with the equally famous Hertz organization on the night of February 6 in Civic Auditorium. He has been exceptionally successful this season in his concert and operatic engagements and has been declared by critics to be at the very height of his art.

Following the death of the late Enrico Caruso, Gigli rapidly rose to the place occupied by that artist. Today he is recognized throughout the world as the true successor of the one and only Caruso. Even before the death of the Metropolitan star, Gigli was praised for his artistry and his voice was favorably compared to the greatest of

tenors. Gigli is now the leading tenor of the Metropolitan Opera Company, and is already a great favorite in San Francisco.

The Auditorium committee announces that special rate tickets entitling the holder to hear Gigli, Yehudi Menuhin, the sensational boy violinist, and Harold Bauer, the pianist, are to be placed on sale at once. The attractions are all the very best procurable at any price, and an opportunity is afforded by the city of San Francisco to hear all of the great artists at a price less than that charged for a "movie." Menuhin alone attracted one of the greatest audiences ever gathered in New York but a few months ago, and his few recitals here are already practically sold out. Season seats for the three remaining great city "popular concerts" are selling at from \$1 to \$3. They may be had at the Kearny street store of Sherman, Clay & Co.

SCHNEEVOIGT TO GO ABROAD

At the last regular bi-weekly meeting of the board of directors of the Hollywood Bowl Association, it became known that Georg Schneevoigt, the popular conductor of the Los Angeles Philharmonic Orchestra, would not be available as a guest conductor for the 1928 series of summer concerts in Hollywood Bowl.

Allan C. Balch, president of the Bowl Association, stated that it was a matter of regret that Mr. Schneevoigt could not see his way clear to accept the invitation tendered him by the Bowl Association, since music lovers of the Southland who have so much enjoyed his indoor winter concerts, would appreciate the opportunity of hearing him at the famous "symphonies under the stars."

Professor and Madame Schneevoigt leave for Europe almost immediately after the close of the current philharmonic season in April.

ANNIVERSARY EDITION

From the largest edition ever printed by the Pacific Coast Musical Review only 200 copies are now unsold. Anyone who wishes to send this edition to friends away from home may obtain a few more copies, if ordering immediately, as it is certain that the entire edition will be disposed of within a few days.



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JACOBSON PIANO CLASS

The intermediate grades of the Joseph Jacobson piano class were heard in recital Friday evening, December 9, in the Y. M. C. A. Auditorium. The following pupils took part: Lucy Cvkman, Catherine Jaske, Esther Waxman, Sadie Rabinovich, Annette Grenadier, Stanton Lobree, Lillian Schneider, Cecile Pasarow, Dominic Bobbio, Ladeane Moore, and Alfred Heinrich. The advanced piano class will give their next recital in January, devoted entirely to Liszt. The Rhapsody No. 2 will be played on four pianos, 16 hands.

GABRILOWITSCH, NEW YORK

Ossip Gabrilowitsch, second of the five guest conductors scheduled to direct the New York Symphony Orchestra this season, will make his two appearances this week. The first will be at Carnegie Hall, Friday evening, January 20, and the second at Mecca Auditorium, Sunday afternoon, January 22. This will be the first time Gabrilowitsch has conducted one of the regular New York orchestras.

Sunday, January 15, the concert in Mecca Auditorium will be directed by Rene Pol-lain, with Walter Gieseeking as assisting artist. Gieseeking will play Schumann's Concerto in A minor for piano with orchestra. The program follows: L'apres-midi d'un Faune (Debussy); Concerto in A minor for piano with orchestra (Schumann), Mr. Gieseeking; Symphony No. 2 in E minor (Rachmaninoff).

The program which Gabrilowitsch has selected for his two concerts include works by Haydn, Scriabin, Debussy and Brahms: Symphony in C major (Haydn); Third Symphony in C minor (Scriabin); Nocturnes, (a) Nuages, (b) Fetes (Debussy); Overture, Academic Festival (Brahms).

Gabrilowitsch will make a third appearance in the capacity of assisting artist at the concert for young people which Walter Damrosch will direct in Carnegie Hall, Saturday afternoon, January 21. He will play Tschaikowsky's Concerto in B flat for piano with orchestra. Mr. Damrosch has announced the following program: Symphony in B minor, Unfinished (Schubert); Dances from Iphigenia in Aulis (Gluck); Concerto

in B flat for piano with orchestra (Tschaikowsky), Mr. Gabrilowitsch. St. Francis Preaching to the Birds (Liszt).

GIESEKING DEBUSSY DISCIPLE

Walter Gieseeking, the famous German pianist, who will be introduced to San Francisco audiences by Manager Selby C. Oppenheimer in three recitals scheduled for the Scottish Rite Hall on the Sunday afternoons of January 29 and February 5, and the Friday night of February 3, has been one of the outstanding successes of recent years in American music. Few artists have been accepted with such unreserved praise. Leonard Lieblich, in the New York American, wrote, "Gieseeking is a significant performer, a musician, an interpreter, a thinker and a poet. His Debussy is of shimmering beauty, haunting hues and subtle suggestion, no one has ever played these works here with such entrancing effect. He is a great pianistic painter."

Speaking of Debussy, and reflecting on his being called the natural disciple of the famous French composer, Gieseeking recently said, "Many people have asked me if I knew Debussy. They take it for granted that I did. As a matter of fact I never even saw him, but I think his music reveals far more than he would have revealed himself." During his visit, this great pianist, who has been termed the "complete" artist, being an authority on the standard classics, as well as the modern writings, will present three distinctive programs, and Manager Selby C. Oppenheimer enthusiastically prophesies that his stirring playing will create one of the big furores of the season.

ELWYN ARTIST SERIES

Mary Lewis, captivating soprano of the Metropolitan Opera Company, will shortly begin her second Pacific Coast concert tour. Miss Lewis' itinerary will include Denver, Pasadena, Hollywood, Riverside, San Jose, San Francisco, Salem, Bellingham and other important centers. The consensus of opinion regarding Miss Lewis' art is that she has more than fulfilled the promise of last season's successes. The following excerpt from the Arkansas Gazette of Little Rock, following her recent recital in that city, is typical.

"With more than a year's additional experience both in opera and concert Miss Lewis has palpably gained in poise, in technique, in control and also in tonal quality."

They That Go Down to the Sea in Ships, a duet for contralto and baritone, by Roland Diggle, organist and choirmaster of St. John's Episcopal Church, Los Angeles, was sung in First Baptist Church, Los Angeles Sunday evening, December 4. Dr. Norman B. Henderson, co-pastor of this church, used this composition as the theme of his sermon. The entire musical program of this service was devoted to compositions of Dr. Diggle including the anthems, Bless Thou the Lord Blessed Art Thou, and organ compositions played by David L. Wright, organist of the church. Several hundred officers and enlisted men of the Pacific Coast fleet were special guests at this service. The musical selections were given by the chorus choir of 80 voices, Alexander Stewart, director, and soloists, Florence Steffens Scott, soprano Mildred Ware, contralto; J. Malcolmson Huddy, tenor; and Edward Adsit, bass.

One Hundred and Twentieth Half Yearly Report

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Assets—

United States Bonds and Treasury Bonds and Certificates, State, Municipal and Other Bonds and Securities (total value \$34,791,804.95), standing on books at.....	\$31,071,853.79
Loans on Real Estate, secured by first mortgages.....	71,990,345.34
Loans on Bonds and Stocks and other Securities.....	2,139,611.72
Bank Buildings and Lots, main and branch offices (value over \$1,925,000.00), standing on books at.....	1.00
Other Real Estate (value over \$75,000.00), standing on books at.....	1.00
Employees' Pension Fund (value over \$600,000.00), standing on books at.....	1.00
Cash on hand and checks on Federal Reserve and other Banks.....	12,192,420.19
Total.....	\$117,394,234.04

Liabilities—

Due Depositors.....	\$112,544,234.04
Capital Stock actually paid up.....	1,000,000.00
Reserve and Contingent Funds.....	3,850,000.00
Total.....	\$117,394,234.04

GEO. TOURNY, President

WILLIAM HERRMANN, Vice-President and Cashier.

Subscribed and sworn to before me this 31st day of December, 1927.

(SEAL) O. A. EGGERS, Notary Public.

A Dividend to Depositors of FOUR AND ONE-QUARTER (4¼) per cent per annum was declared, Interest COMPUTED MONTHLY and COMPOUNDED QUARTERLY,

AND WHICH MAY BE WITHDRAWN QUARTERLY

Deposits made on or before January 10th, 1928, will earn interest from January 1st, 1928.

WE DOFF OUR HAT

The editor of the Pacific Coast Musical Review wishes to express his heartiest appreciation for the many kind and generous comments on the Silver Anniversary Edition. Beginning with the next issue of the paper we shall publish some of these ex-

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DECEMBER 31st, 1927

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Capital, Reserve and Contingent Funds.....	4,850,000.00
Employees' Pension Fund over \$600,000.00, standing on Books at	1.00

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pressions of which we are very proud as
many of them come from our colleagues on
the press and others from leaders in the
country's musical life. We also wish to thank

our many friends for their kind wishes dur-
ing the holiday season. We began to answer
some of the numerous greetings, but the
task became too much for us.

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BENIAMINO GIGLI, Tenor

Monday Evening, February 6

YEHUDI MENUHIN, Violinist

Thursday Evening, February 23

HAROLD BAUER, Pianist

Tuesday Evening, March 6

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IMPORTANT NOTICE

During the last six months we have begged and implored our contributors and advertisers to forward us their copy so that we could publish a silver anniversary edition of unusual magnitude. During the last few weeks Miss Constance Alexandre of our office staff used the telephone from morning till late in the afternoon adding her pleadings. And yet we had to go to press late and thirty-five advertisers had not sent in their copy nor had a number of those who did advertise sent us any reading matter or suggestions for same. Consequently we were 16 pages short in this edition. If any were disappointed, and there were several no doubt, we assure them that the next regular editions which follow this by a few days will serve as supplements to the annual and will be mailed to all purchasers of the annual. Omissions include reviews of all December concerts, and a number of individual biographical sketches. There is a most valuable article by Frank Carroll Giffen which will appear in the next issue. Something about Domenico Brescia which we are anxious to have our readers see will also appear.

The Municipality in Music and the history of the present Musical Association form part of the history which began in the annual and will appear later at the proper time. Antoine De Vally's activities in the operatic field here will also form a part of the history of the last twenty-five years, all of which history will be again published in more elaborate form in book form later in the year.

BUSCH IN FAREWELL CONCERT

Fritz Busch closed his three-months' visit to this country as guest conductor of the New York Symphony Orchestra. His final appearance was January 8 in Mecca Auditorium; Thursday afternoon, January 12, at Carnegie Hall, and Saturday afternoon, January 14, in Brooklyn. Immediately following the Brooklyn concert he will sail on the Majestic, returning to his post as director of the Dresden Opera House.

Sunday's concert in Mecca Auditorium, January 8, was a repetition of the Strauss program given the preceding Friday evening by Mr. Busch. The first part included works by Johann Strauss, and the latter part by Richard Strauss. Part 1—Johann Strauss—Overture, Indigo; Perpetuum Mobile, Ballet Music from Ritter Pasman, Wine, Woman and Song; Part 2—Richard Strauss—Entr'acte from Intermezzo, Salome's Dance.

Walter Giesecking was the soloist at the Thursday afternoon concert, January 12, Busch's last appearance in New York. Busch selected Brahms' Symphony No. 4 in E minor as the main work of the program, and Giesecking played Emerson Whithorne's Poeme for Piano with Orchestra. The program follows: Overture Cockaigne (Elgar); Poeme for Piano with Orchestra (Emerson Whithorne), Mr. Giesecking; Symphony No. 4 in E minor (Brahms).

GIGLI IN FEBRUARY

The second recital by Beniamino Gigli, famous dramatic tenor of the Metropolitan Opera Company for early February, presages a rare treat for lovers of truly brilliant voice

and genuine musical artistry. The great tenor will give but one recital during his coming visit at the Auditorium, on Tuesday night, February 7, when a program of unusual worth will be rendered. As a matter of course the list will include many of the great arias which are associated with Gigli's fame, but he has perfected his recital repertoire to a great rendition of such gems as Brahms' *Sera d'Estate*, Rabey's *Tes Yeux* and other French and English compositions which are to be given here. Gigli's last recital visit to San Francisco added to his admirers a vast local audience acclaiming him one of the most satisfying recitalists of all the big operatic stars.

WIND INSTRUMENT ENSEMBLE

The next concert of the Wind Instrument Ensemble of San Francisco will have a particular attraction for San Franciscans, in that it will offer for its first presentation in this city the quintet for flute, oboe, clarinet, horn and bassoon by Domenico Brescia. This work, dedicated to George Barrere, has been performed by the New York organization and has brought forth most favorable criticism. It also was the outstanding ensemble work of the Chamber Music Festival held at Los Angeles last May under the auspices of the city of Los Angeles, with Elizabeth Shurtleff Coolidge as special guest.

Brescia calls his work *Suite Ditirambica*; it is written in three movements, *Andantino Elegiaco*, *Ditirambo* and *Fuga*. It is magnificently scored and shows Brescia's profound knowledge and talent in instrumentation and composition. Lulu J. Blumberg, the manager of the Wind Instrument En-

semble of San Francisco, says that the ensemble hopes to give a reading of the work that will, in every way, be worthy of it, and hopes to make this concert a tribute to this leading musician of our colony—Domenico Brescia. This event will take place on Friday evening, February 10, at the Fairmont hotel.

SECKELS MATINEE MUSICALE

Eva Gauthier will give one of her inimitable song recitals for the Alice Seckels Matinee Musicale at the Fairmont Monday afternoon, January 16, at 2:30 o'clock. Eva Gauthier's name brings magical response from musicians, laymen, critics and artists. Musicians appreciate her artistry; the laymen, her personality and individuality; while critics relish an Eva Gauthier assignment knowing there is no danger of being bored; and no less an artist than the great Sargeant considered it a privilege to sketch her.

In addition to possessing personality plus she has a happy faculty for arranging delightful programs that are "different." Her now famous "From Java to Jazz" program created a furore from Coast to Coast. Her coming program is jazzless but joyful:

Classic—Monologue, *Tu sei Morta*, Claudio Monteverdi (1567-1643); aria, *Patrii Numinis*, Alessandro Scarlatti (1659-1725); aria, *Soncin Amore*, Amadeo Mozart (1756-1791); cavatina, *Vieni che poi Sereno*, Christoph Gluck (1712-1791); Son come *Farfalletta*, unknown composer (seventeenth century).

Elizabethan songs—Sweet Nymph, Come to Thy Lover, Thomas Morley (1558-1603); Woeful Heart with Grievs Oppressed, John Dowland (15—16—); It Was a Lover and His Lass, Thomas Morley (1558-1603); Go to Bed, Sweet Muse, Robert Jones (16—); There's Not a Swain, Henry Purcell (1658-1695).

Piano solos—*Reflets dans l'Eau*, Claude Debussy; *Sarabande*, Colin McPhee; *The Man I Love*, Gershwin-McPhee.

New American songs—The Poet's Vision, Henry Eichheim (1925); *Berceuse Amoureuse*, Theodore Stearns (1926); A Soliloquy, James H. Rogers (1927); Two Negro Songs, John Alden Carpenter.

Vocalise, Maurice Ravel; *Air de l'Enfant Maurice Ravel*; *Soir*, Gabriel Faure; *Colloque Sentimental*, Claude Debussy; *Chevaux de Bois*, Claude Debussy.

AMERICA'S FOREMOST ACTOR IN SAN FRANCISCO DEBUT

Lionel Barrymore, elder brother of the famous royal family of the American stage, Lionel, Ethel and John, and long acclaimed America's foremost actor, it is asserted, will make his first San Francisco appearance at the Lurie Theatre, Monday evening, January 9, in the famous David Belasco-Tom Cushing dramatic success, *Laugh, Clown, Laugh*.

This unique drama was written especially for Barrymore by Belasco and presented by the great producer with Barrymore in the stellar role for more than one year in New York City. The character of Tito Beppi as created by the star is said to be one of the most brilliant characterizations of the star's long and successful career.

The story has to do with the famous clown who, through a nervous affliction, has frequent and unexpected fits of weeping, and a rich young man who, through dissipation, breaks into uncontrollable fits of laughter. A noted nerve specialist recommends that they both fall in love. They do—with beautiful Simmonetta, the clown's ward.

The Belasco Theatre management is said to have surrounded the star with a cast of unusual excellence and an excellent production. There will be matinees Wednesday and Saturday.

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E. ROBERT SCHMITZ RECITAL

The most recent event in the Alice Seckels' Matinee Musicales in the new Norman ballroom of the Fairmont hotel, Monday afternoon, December 12, was an unusual recital of mostly modern works by the French pianist, E. Robert Schmitz, famous interpreter of Bach, Debussy and the moderns. Mr. Schmitz occupies a high place among his confreres, and his appearances are always of unusual interest. His appearance at the Fairmont was the only one he made in California this season. Mr. Schmitz arranged the following program for this recital: Chaconne (transcribed by F. Busoni) (Bach); Burlesca (Scarlatti), Bourée (Scarlatti), Soeur Monique (Couperin), Toccata (Scarlatti); Les Collines d'Anacapri (Debussy), Voiles (Debussy), Homage a Rameau (Debussy), Toccata (Debussy); From Tombeau of Couperin: Rigaudon (Ravel), Pavane pour une Infante defunte (Ravel), Jeux d'eau (Ravel); Mazurkas Nos. 1, 2, 3 and 6 (Szymanowski), From Iberia: Evocacion (Albeniz), Bourree Fantasque (Chabrier).

A WITCH OF SALEM

No finer cast could have been chosen by the Chicago Civic Opera Company for the forthcoming production of "A Witch of Salem," according to Charles Wakefield Cadman, celebrated composer of the opera. When the opera is produced in Boston, Chicago and finally in its Western premier in Los Angeles, March 9, the cast will include Edith Mason, Charles Hackett, Lorna D. Jackson, Irene Pavloska, Jose Mojica, Howard Preston, Augusta Lenska, Chase Baromeo and Lucile Meusel. The conductor in Los Angeles will be Henry G. Weber.

SCHUMANN-HEINK'S FAREWELL

Manager Selby C. Oppenheimer is completing arrangements for the farewell tour of the beloved Schumann-Heink. Wherever she is appearing she is being greeted by the greatest and most enthusiastic throngs, gathered to bid adieu to the most popular and beloved of all singers. Special honors are constantly heaped upon her, and in San Francisco plans are already under way to mark her passing from the concert boards in a manner befitting the glorified manner in which she has held her place as its honored representative for half a century. Farewell appearances will be made in Oakland on February 15; San Jose, February 17; at the San Francisco Auditorium on Sunday afternoon, February 19, and in Sacramento on February 21. Details of seat sale arrangements will be made shortly.

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YEHUDI AND PERSINGER

New York, January 2, 1928

MR. ALFRED METZGER,
c/o The Musical Review,
San Francisco.

Yehudi Menuhin requests that you print the following telegram in as prominent a place as possible for which he and his parents thank you in advance. Contrary to all unfounded rumors Yehudi went to Europe with the knowledge and consent of Louis Persinger with whom he has associated during four years prior to his trip abroad and with whom he kept in constant close touch while with Georges Enesco the great master whom Louis Persinger suggested as akin to his ideals and style. As planned, Persinger met Yehudi in New York

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where they resumed their beloved relations. It was Persinger who accompanied Yehudi at the now historical concert in Carnegie Hall of December twelfth and it is Persinger again with whom Yehudi expects to continue his studies in San Francisco the City of our Home Hopes and Dreams.

(Signed) MOSHE MENUHIN.

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MANSFELDT CLUB 60th CONCERT

The Mansfeldt Club gave its sixtieth concert in the ballroom of the Fairmont Hotel on Monday evening, November 14, and as usual, before a crowded house. Seven exceptionally gifted members of this excellent organization appeared on the program. Each one gave a splendid account of herself. Miss Leggat had the honor to begin the program and exhibited unusual taste for interpretation in a skillful rendition of Cyril Scott's Lotus Land and Alfred Gruenfeld's Romance.

Mrs. Bessie Fuller Turner, an experienced and unusually well endowed pianist, revealed exceptional technical skill and a well developed sense of musicianship in her comprehensive rendition of the D flat Etude by Liszt and Fileuses pres de Carantee by Rhene Baton. Miss Frances Marshall, another of the prominent Mansfeldt Club members, distinguished herself with a decidedly pronounced display of versatility between the colorful Romance of Schumann and the sprightly Capriccio by Drangosh, both requiring fluency of technic and beauty of expression.

Miss Marjorie Elworthy Young, an exceptionally talented and intelligent pianist, interpreted Rhapsodie op. 81 by Selim Palmgren and Tarantelle G flat by Moszkowsky, both requiring exceptional musical facility, in a manner to accentuate their emotional as well as technical requirements.

Miss Alma Helen Rother, another dependable young artist, created a splendid impression among her enthusiastic hearers by playing Sauer's Music Box and Paderewski's Cracovienne Fantastique with an effective sense of artistic proportions. Carlton Peters, a guest artist, with Mrs. Hugo Mansfeldt at the second piano, gave an astonishing technical and musical presentation of Liszt's difficult Mephisto Waltz, justly receiving an ovation from his delighted hearers.

Miss Helen Schneider, one of the most efficient and best equipped young pianists of whom San Francisco has reason to feel proud, closed the program, a Concerto op. 38 by Ernst Toch. It is a work of such intricate technical demands and such paradoxical thematic treatment that our respect for Miss Schneider's musicianship rose, because of her ability to memorize such a work. It was its first performance in America and if there had been any real beauty in the work we know that Miss Schneider would have discovered it. As far as we know she played all the notes and that is indeed a praiseworthy accomplishment. Miss Marjorie Elworthy Young played the second piano part in first-class style.

The Pacific Musical Society gave a most enjoyable luncheon at the Fairmont Hotel on Wednesday, November 16. Mrs. Frank Wilson, the indefatigable president, presided and a number of guests of honor were in attendance, among them Alfred Hertz. An unusually interesting program of Spanish music was interpreted by Grace Hedge, Maria Ruiz, Fred Germano, all of whom revealed excellent voices and sang with splendid taste. Francisca Vallejo, whose delightful compositions were represented upon the program, and Mrs. Ludwig-Rosenstirn were the accompanists.

PASMORE PUPILS

The pupils of H. Bickford Pasmore will give the fourth seasonal recital at the Pasmore studios, 2961 Clay street, San Francisco, on Tuesday evening, January 17, at 8:15. Those participating will be: Elizabeth Elliott, Alice Stager, Viola McKewin, Madeline Evans, Arvid Karston. Mr. Pasmore will also give a short address on "The Way." The public is invited.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. LIII. No. 7

SAN FRANCISCO, FEBRUARY 5, 1928

FIVE CENTS



KAJETAN ATTIL

Solo Harpist of the San Francisco Symphony Orchestra, Who Has Scored a Series of Artistic Triumphs as Soloist on the National Broadcasting Company Programs During the Last Few Months



YOUNG PEOPLE'S CONCERTS

On Friday afternoon, January 13, began the second season of the Young People's Symphony Concerts at the Curran theatre. Wheeler Beckett conducted the San Francisco Symphony Orchestra in a program that included Marche Militaire (Schubert), Danse Macabre (Saint-Saens), the Andante movement from the "Surprise" Symphony (Haydn), The Bee (Franz Schubert), and The Bumble Bee (Rimski-Korsakow). Notwithstanding the supposedly unlucky date the concert was a success as far as its intention to please the young folks was concerned.

There was a larger attendance than we have witnessed at any concert last year and Mr. Beckett has gained confidence and with experience has added to his faculty to interest the children. He has even succeeded in enlarging his sense of humor and the young people really seemed to take up the singing of the various themes with gratifying energy. They also seem to be quite a bright lot, for they pick up information quickly and answer questions with surprising readiness and accuracy.

The singing of the Volga Boat Song proved an unusually effective effort on the part of the youthful audience, even the orchestra joining in applauding the youngsters. Of course, there is no reason why a reviewer should record these concerts with any attempt at analytical criticism. They are merely a series of educational events, backed by a number of music patrons who like to see the young people adequately accustomed to hearing and understanding good music from their early age so that later on they will become intelligent listeners. This object seems to be fairly well attained.

The second concert of the second season of the Young People's Symphony Concerts took place at the Curran Theatre under the direction of Wheeler Beckett on Friday afternoon, January 27. The program included Symphony in G minor (Mozart), The Afternoon of a Faun (Debussy), Cradle Song (Brahms), March—Pomp and Circumstance (Elgar). Very interesting features of this program included string effects demonstrated by the string section of the San Francisco Symphony Orchestra; singing of the themes of the symphony; a glimpse into modern music with demonstrations of portions of The Afternoon of a Faun by the orchestra, specially in so far as it includes the flute and strings, and Brahms' Cradle Song being sung by audience, with orchestra accompaniment.

It is exceedingly stimulating to watch the enthusiasm of the young people as they follow the progress of the themes of a symphony, how they relish their recognition of the recurrence or changes, how they delight in humming them. Since the only way in which to create a fondness of the classics is to make the people familiar with them, there is here sown a certain seed of musical culture that is bound to blossom forth in the fragrant flower of musical appreciation. Since it is principally the recognition of the melodies underlying the symphonic works that will make future concert goers of young people, Mr. Beckett is accomplishing the purpose for which these concerts have been inaugurated. As to whether Mr. Beckett interprets these compositions according to the taste of serious music lovers is a question not within the scope of this review.

A. M.

RECORD SALE FOR MENUHIN

For the first time in San Francisco's concert history insofar as it concerns events given at the Exposition Auditorium, tickets have been entirely sold out two weeks ahead of the concert. This record has been established by Yehudi Menuhin, who will be soloist at the fourth municipal symphony concert given under the auspices of the city of San Francisco on Thursday evening, February 23. Those who have been disappointed and are unable to obtain reserved seats may be fortunate to gain a limited number of admission tickets, without reserved seats, on the evening of the performance.

That the Auditorium will be the scene of the largest audience in the history of the city "pop" series is certain, according to Chairman James B. McSheehy of the Auditorium committee. Menuhin recently returned from Rumania, where he studied under the great master, Georges Enesco, to continue his education with Louis Persinger, his favorite teacher. Upon his arrival in the East he thrilled a record-breaking New York audience with his artistry and received recognition in magazines and periodicals of nation-wide circulation. A recital in San Francisco recently was merely a repetition of the New York sensation.

McSheehy and his colleagues on the Auditorium committee, Franck R. Havenner and Warren Shannon, wish also to call the attention of the musical public to the last "pop" concert of the season, which promises another large attendance. On the night of March 6 Harold Bauer, the master pianist, will appear as guest artist under the baton of Alfred Hertz in the last of the greatest season of "pop" events. Hertz is preparing an unusually attractive program for both the Menuhin and Bauer concerts. It is reported that Menuhin will play the Beethoven concerto.

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EDITORIAL DISCUSSION

YEHUDI MENUHIN A REAL GENIUS

Phenomenal Exhibition of Intellectual Interpretation of
Some of the Greatest Works of Musical Literature
by a Youthful Artist Just Turned the
Eleventh Milestone of Life

By ALFRED METZGER

The Exposition Auditorium was packed to the doors on Sunday afternoon, January 22, when Yehudi Menuhin, the phenomenal child violin virtuoso made his first San Francisco appearance since his Paris and New York triumphs under the management of Selby C. Oppenheimer. Even some of the world's most famous artists can not attract 10,000 people to the Auditorium, and yet there were many who could not obtain seats on this occasion. Yehudi evidently is not only a genius of the violin, he is a genius of the box office as well.

To thoroughly appreciate the miraculous condition surrounding Yehudi's artistic performances it must be thoroughly understood that he played the following program: Sonata in G minor (Le trille du diable) (Tartini); Chaconne (for violin alone) (Bach); Concerto in D major, No. 1 (Mozart); Poeme (Clausson), Russian Airs, op. 6 (Souvenir de Moscow) (Wieniawski).

Here is a program that could not be selected with greater care by even the most eminent violin virtuoso before the world today. But what is the greatest wonder of all is the fact that a boy 11 years of age should be able to interpret these compositions with the intellectual maturity of artists with far greater experience than he and much older in years. Every one of the compositions enumerated above were not only played accurately as to technic, impressively as to emotional coloring, but they contained a certain individuality of interpretation which placed Yehudi's phrasing entirely upon a separate basis, and in no instance did the same recall the playing of another artist.

That part of Yehudi's performance is beyond comprehension. Hitherto we had always an idea that a child simply had to have a certain period of experimental or practical work before being able to understand a composition sufficiently to give it an intelligent musical reading. But evidently Yehudi Menuhin is an exception to what we consider a rule, for there is no doubt in our mind that Yehudi's interpretations contain that peculiar emotional appeal which only a mature genius is able to obtain. Here is a puzzle that is difficult to solve. Someone has said something about reincarnation. But even if this were so, there still would be necessary a certain preparatory period in which the youthful mind and body can be prepared to respond to the influence of reincarnation.

Yehudi's remarkable display of musicianship can only be accredited to an unusual genius—a genius the like of which, with possibly one or two exceptions, has possibly never been heard of. There have been wonder children, it is true, but they were principally efficient in their tone and technic and only to a limited extent in their expression of serious musicianship. One or two who showed a greater degree of intelligence either were older than Yehudi when they first displayed such premature maturity, as you might call it, or they never attained the age of maturity without losing their artistic superiority.

We venture to predict that Yehudi will constantly grow until he has attained just a mite more experience than he has now. It is not necessary for him to improve from a musical standpoint. You need not be any greater than great. He will add to his repertoire. He possibly will play certain works differently when he grows older. But he can never play the Mozart concerto, nor the Bach chaconne,

(Continued on page 7, column 1)

GADSKI STILL A QUEEN OF SONG

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Surpassed by Latter Day Artists

By ALFRED METZGER

Scottish Rite Auditorium was crowded on Thursday evening, January 26, when Mme. Johanna Gadski made her first appearance in San Francisco within five years under the management of Peter D. Conley. Upon her entrance there was such an ovation as is but rarely accorded any artist in San Francisco. For several minutes the audience would not permit the diva to begin her program. Again and again a wave of applause testified to the pleasure which the music lovers experienced in welcoming an artist of such rare accomplishments that they stand unique in the annals of musical experience.

In the first place we shall enumerate the program numbers: Widmung, Meine Rose, Schneeglockchen (Schumann), Nachtstück, Serenade (Schubert); Für Musik, Stille Sicherheit (Franz), Auf dem Kirchhofe, Die Mainacht, Von ewiger Liebe (Brahms); Schmerzen, Im Treibhaus, Traume, Stehe Still (Wagner); Tristan Second Act Scene, and Liebestod (Wagner). Among the encores were The Erlking by Schubert, the Cry of the Walkure by Wagner, Wiegenlied by Brahms, Lullaby by Max Reger and Auf Flugeln des Gesanges by Mendelssohn.

Now this is what we call an exemplary concert program. Of course it is exclusively a German program, but Mme. Gadski is exclusively a lieder singer, and what we have against most of the singers of today is that they try to interpret compositions that are entirely out of their grasp. Exclusively opera artists try to sing concert programs. Italian singers try to sing German songs. English and American artists think they can sing in all languages. Only a few artists now-a-days select programs suited to their special temperaments and hence most effectively interpreted by them.

It is strange, but a fact nevertheless, that these German lieder seem to represent the only important classic song literature of the concert repertoire. Most Italian, Spanish, French and English songs are either folk song literature or belong to the ballad form. They can not be regarded as pure classic song literature. And so Gadski enthused all of us who still entertain a fondness for the genuine concert classic. Furthermore Mme. Gadski convinced us of something else, namely, that a great artist is always great, that a wonderful voice is always beautiful, that the majority of latter-day artists lack the dignity, repose and authority of those of a previous generation. We have attended every concert this season and at none was there such a demonstration as there was at this Gadski concert. The most demonstrative applause was re-enforced with cheers, and the audience was loath to leave the hall after the conclusion of the program.

We have heard Mme. Gadski sing during more than 25 years, beginning as long ago as 1900, when she was here with the Ellis Opera Company at the beginning of her career. We can truthfully say that her artistry is exactly as effective, as discriminating, as musically, as impressive and as thrilling as it was during the entire period of her triumphant reign as queen of song.

Every composition she interpreted she imbued with the power of her intellect and vocal wizardry. Who else is there among concert artists who can sing the voice-taxing Cry of the Valkyrie twice in succession and then sing

(Continued on page 7, column 2)

Pacific Coast Musical Review

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GRAND OPERA CO. IN OAKLAND

Of interest to music lovers and opera enthusiasts in Central California is the announcement that the Chicago Civic Opera Company is to present a four-day engagement in the Municipal Auditorium in Oakland, beginning March 13.

The Chicago company is including the Pacific Coast in its annual tour this year, after several seasons' absence, and advance indications are that it will be given a most cordial welcome.

Following a week in Los Angeles, the company will stop in Oakland for four days on the way to cities of the Northwest.

During the two months' tour of the Chicago company this year, 20 cities in as many different States will be visited, beginning with the two weeks' stay in Boston which has become an annual event following immediately the close of the regular season in Chicago.

An interesting repertoire is scheduled for Oakland which includes one of the productions introduced to Chicago patrons last season. Resurrection will bring Mary Garden, supported by a great cast, on Wednesday, the second night of the engagement, which will open with that favorite first night opera of both the Metropolitan and Chicago opera companies, Aida, with Claudia Muzio, heard here at the beginning of the season in concert, in the title role. La Gioconda will be Thursday night's offering, with Rosa Raisa, Cyrena Van Gordon, Augusta Lenska, Antonio Cortis, Giacomo Rimini, Lodovico Oliviero and others in the cast, and of course the ballet which so many wait for in this opera, presenting the familiar Dance of the Hours. Snow Maiden, sung in English, with the cast familiar to the opera patron in Chicago, will close the brief but brilliant season.

Giorgio Polacco, musical director of the Chicago company, will conduct two performances, and Robert Moranzoni and Henry Weber, the young American conductor, will each wield the baton at one performance.

The entire orchestra, ballet and chorus is assured to support the long list of artists scheduled in the casts, and complete stage and technical equipment regularly carried by the company will be installed in the Auditorium.

Several weeks' preparation will be necessitated to complete the extensive alterations being planned by the local committee of Oakland guarantors in the Auditorium in anticipation of the opera season. A stage 60 feet deep will be constructed with rigging loft, and an eleva-

tion for the seats in the orchestra circle and parquet sections will be built in. These changes will greatly reduce the size and capacity of the Auditorium, making it much more suitable and adequate for the opera season. Much of the equipment is being constructed with the idea of permanency, and it is hoped that this opera festival will become an annual spring event.

Reservations for tickets for this first Spring Opera Festival are already pouring in from all of the communities in the Bay region, as opera enthusiasts are eager to take advantage of the opportunity made available by this Oakland-Chicago season, which will be the only engagement of the company in the Bay region.

BETHLEHEM BACH FESTIVAL

The Bach Festival this year will be held on Friday, May 11, at 4:00 p. m. and 8:00 p. m., and on Saturday, May 12, at 1:30 p. m. and 4:00 p. m. (Eastern standard time), in Packer Memorial Church, Lehigh University, Bethlehem, Pa., with Dr. J. Fred. Wolle directing.

The program is as follows: Friday at 4:00 p. m., cantata, Shout for Joy, Ye Ransomed Band; Concerto for Two Pianos, No. 1, in C minor, by Ruth Becker and Earle D. Laros (the Baldwin piano being used) and chorales.

Friday at 8:00 p. m., cantata, Stronghold Sure Our God Remains, and magnificat, Magnificat anima mea dominum. The soloists for the Friday program will be: Sopranos, Louise E. Lerch and Ernestine Hohl Eberhard; alto, Dorothea Flexer; tenor, Arthur Kraft; bass, Charles Trowbridge Tittmann.

Saturday at 1:30 p. m., the Mass in B minor will be sung, Kyrie and Gloria; at 4:00 p. m., the Mass in B minor, Credo to the end. The solo parts in the mass will be taken by the respective groups of the choir, as was so successfully done last year. There is a choir of 300 voices, and the singers will be accompanied by an orchestra and pianos. The Moravian Trombone Choir, as heretofore, will assist.

The festival in May promises to be one of the best ever held by the choir.

Dr. Wolle has been very fortunate in his selection of soloists. The singing of the respective groups in the mass last year was so highly appreciated by the patrons of the festival that requests have been made to try the experiment again.

For half an hour prior to the sessions of the festival, the Moravian Trombone Choir plays chorales from the steeple of the church. This feature of the festival has been greatly enjoyed.

CAVALLERIA AT CAPITOL

Pacific Coast Opera Company to Present
Double Bill of Cavalleria and Pagliacci
with Experienced Resident Artists

Cavalleria Rusticana and I'Pagliacci, two operas whose popularity never wanes, are to be presented under the direction of Maestro Arturo Casiglia at the Capitol Theatre, on Thursday evening, February 16, with members of the Pacific Coast Opera Company. Casiglia staged these same operas most successfully last November, but an entirely new cast will be heard in the coming production.

Mme. Isabel Zenteno, a noted Mexican soprano, will sing Santuzza in Cavalleria. This will be her first local appearance in opera. Mme. Zenteno has had a successful career, having sung principal roles at the Covent Gardens in London, at the Opera Comique in Paris, and two seasons at the Royal Opera in Madrid. The tenor role will be sung by Attilio Vannucci, who made so favorable an impression in Anima Allegra with the San Francisco Opera Company. Willard Schindler, baritone, is coming here from Chicago to sing the roles of Alfio in Cavalleria and Silvio in I'Pagliacci. Anna

Karcova will be heard as Mamma Lucia, a role she played with the San Francisco Opera Company.

Teresa Tum Suden will make her first appearance with Casiglia, singing Nedda in I'Pagliacci, an announcement which is creating great interest in both musical and social circles, as is the casting of Carl Van Hulst in the role of Tonio. This well-known artist has sung this same part in the Covent Gardens with Caruso, making a notable success. He also has acquired recognition through his ability as an actor, giving colorful interpretation to whatever role he may assume. Ludovico Tomarchio, the dramatic tenor who sang with Casiglia in Norma, is coming from Los Angeles to appear as Canio. Tomarchio is a favorite artist in Europe and South America, where he has sung with Claudio Muzio and Julia Claussen, and was leading tenor at the San Carlo for three seasons. Harlequin will be sung by Rud Caffaro.

The same chorus that has done such good work in all of Casiglia's productions will be heard in the forthcoming performance, and the orchestra comprises members of the San Francisco Symphony.

MAX PANTELEIEFF RECITALS

Tracing the development of Russian music in all the various national expressions, from folk songs to grand opera, Max Panteleieff, eminent Russian baritone, assisted by Consuelo Cloos, will give a series of three intimate recitals at their studio at 2209 Van Ness avenue beginning on February 13, Monday evening. The growing interest in Russia as a source of musical material makes this series of particular interest. Panteleieff, who was leading baritone with the Russian Opera Company, and who will sing the role of Christus in the spring presentation of the Passion of St. Matthew to be given by the San Francisco Symphony Orchestra and the Municipal Chorus, is a thoroughly trained student of the whole genre of Russian music and drama, and the recitals will cover a wide range of little-known Russian music. The first evening's presentation will be from Bortniansky, Glinka, Dargomijsky, Balakeriv, Rubenstein and Moussorgsky. Rosalind Borowski will be at the piano. Patron for the series include Mr. and Mrs. R. I. Bentley, Alfred Hertz, Dr. Hans Leschke, Albert M. Bender, Ernest Bloch, Miss Ada Clemen, Mrs. Charles Minor Cooper, Miss Lillia Hodghead, Mrs. Kenneth Kingsbury, Mrs. Marcus Koshland, Mrs. Frederick J. Koster, Mrs. Oscar Fitzalan Long, Miss Alicia Musgrove, Mrs. Sigmund Stern, Charles Erskin Scott Wood.

Leonard N. McWhood, professor of music at Dartmouth College and visiting member of the music faculty of the University of California, has been requested to deliver in San Francisco a series of special lectures in music, some of which lectures will be illustrated. They will be given at the Clift hotel on successive Monday mornings at 11:00 o'clock, beginning February 13. The subjects of the lectures will be as follows: February 13, The Purpose of Music in Human Life; February 20, The Origin of Music; February 27, Music of the Ancient World; March 5, Musical Development Up to Beethoven; March 12, Program Music; March 19, Modern Effects in Music. Mr. McWhood is an unusually interesting speaker and he has accumulated an enormous amount of useful and instructive material. We do not for a moment doubt but that these lectures will prove of deep interest and value to any one who is seriously contemplating improving his or her musical knowledge.

If you wish to keep informed of the activities of professional musicians and student in California, the Pacific Coast Musical Review is the logical paper to read.

SAN FRANCISCO HAILS LOS ANGELES PHILHARMONIC

Ten Thousand Music Lovers Attend Three Concerts of Celebrated Symphony Organization from the Southern Metropolis—George Schneevoigt, a Poetic Rather Than a Dramatic Interpreter—Personnel of Orchestra Makes Excellent Impression on Press and Public

By ALFRED METZGER

The new year was ushered in with one of the most interesting events in the history of musical San Francisco—namely, the visit of the Philharmonic Orchestra of Los Angeles, under the direction of its present distinguished conductor, George Schneevoigt. The Pacific Coast Musical Review was glad to note the cordial and hearty welcome extended to this excellent organization by the musical public of this city. If there is any friction between the two great California metropolitan centers this certainly is not the case insofar as it concerns music. This exchange visit of the two orchestras was accentuated by the most enthusiastic attitude of the people both in the south and the north of California. We sincerely trust that this exchange will be repeated in the future.

The Philharmonic Orchestra of Los Angeles gave the sixth pair of symphony concerts under the auspices of the Musical Association of San Francisco at the Curran Theatre on Friday and Sunday afternoons, January 6 and 8. The program on both occasions was as follows: Prelude to The Mastersingers of Nuremberg (Wagner); Symphonic Poem, The Fountains of Rome (Respighi); Concerto for piano No. 1, B flat minor (Tschaiakowsky), Sigrid Schneevoigt; Symphony No. 1 in C minor (Brahms). In reviewing these concerts two outstanding features must be taken into consideration—first, the personnel of the orchestra and, second, the artistic qualifications of the conductor.

The readers of the Pacific Coast Musical Review are already familiar with the writer's opinion regarding the Philharmonic Orchestra of Los Angeles. We have heard this organization repeatedly on its home ground and have always entertained the highest opinion of its individual players. The fact that it was compelled to appear in an auditorium much inferior in acoustic properties to the Philharmonic Auditorium of Los Angeles proved somewhat of a handicap. Nevertheless, its musicianly character was quickly appreciated here by critics and public. We readily agree with the general consensus of opinion regarding the fine quality of the brass and reed sections and the fine tone quality of the ensemble which, however, is largely due to Mr. Schneevoigt's care in keeping the organization down to a modified tone volume, which necessarily avoids any attempt to force a tone above its pleasing quality. Whether this is always artistically satisfactory we shall consider later on.

We do not feel justified to compare the Los Angeles and San Francisco orchestras. There are several reasons why we do not think this to be within the province of a reviewer, although there is no law to prevent any one doing so if they feel inclined to express their views in this direction. Personally, we do not think it possible to compare two orchestras. The musicians comprising an orchestra ensemble body are not masters of their own expression. They must follow the suggestions of the conductor without reservation. They represent an instrument upon which the conductor interprets his ideas of a composition. Therefore, tone quality, depending to a great extent upon tone volume, is largely the result of the conductor's idea regarding the accentuation of extremely dramatic episodes contained in an orchestral work.

As a rule, all fine orchestras are alike in the efficiency of their individual players. In the case of the Los Angeles and San Francisco organizations the majority of the musicians come from their respective home cities. They are usually augmented by the

engagement of specially accomplished experts from the outside whenever musicians of the necessary qualifications can not be had at home. At times one orchestra has certain leading musicians somewhat superior in artistic qualities to similarly "placed" musicians in another orchestra, but in such case it will always be found that there are also musicians in the other orchestra which may be regarded as somewhat better than certain players occupying the same positions in the first orchestra. In the end it will be found that all first-class orchestras are equal in artistic quality, unless occasionally there may be a symphony orchestra consisting throughout of the very best musicians obtainable, without any weak spots at all. The latter condition prevails, but rarely. There are possibly not more than one or two such orchestras in an entire nation.

Whenever an orchestra is constituted of musicians who respond adequately to the moods of the conductor we have an efficient symphony orchestra. Such an organization is the Philharmonic Symphony Orchestra of Los Angeles as well as the San Francisco Symphony Orchestra. Because Mr. Schneevoigt has such a pliant instrument to play upon it is easy to distinguish his artistic traits. The first characteristic of Mr. Schneevoigt's that meets the eye is the fact that he is a demonstrative conductor—that is to say, he attracts the attention of his audience to himself by a series of dominating, although graceful, poses intended to give the impression that he keeps track of every one of his musicians to the extent of giving them their cues.

We can not, however, divest ourselves of the idea that Mr. Schneevoigt employs more motions than are necessary to satisfactorily interpret his score. The fluttering of his left hand is frequently meaningless, while occasional physical exercises with his right also exaggerate the requirements of dignified time beating. Mr. Schneevoigt is inclined to continually repress his tone, and while this is most pleasing in the interpretation of poetic works, or tone color phrases, such as The Fountains of Rome, for instance, it robs the more dramatic works, such as those of Wagner, Tschaiakowsky and Brahms, of some of their thrilling power. It is impossible to obtain gripping climaxes when the tone volume of the orchestra is kept within the narrow margin of a forte or a mezzo forte.

One of the surprising features of the Mastersinger prelude was the fact that Mr. Schneevoigt employs four oboes. We happen to know that this particular work is scored for two oboes only, and we are unable to find a reason why Mr. Schneevoigt uses four. In one or two instances we found duplication of other instruments when the score does not call for them.

Sigrid Schneevoigt played the Tschaiakowsky piano concerto in a manner to make us doubt that she was in her best artistic mood. She, too, seemed to prefer to hold back her tone rather than permit it to occasionally ring out vigorously. It is not necessary to pound on the piano to obtain a real climax, but it is essential that a fortissimo should be played heavier than a forte. The

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Bowl of Roses	Clarke
Brown Bird Singing.....	Wood
By My Fireside.....	Gitz Rice
Casey the Fiddler.....	Wood
Come Back In Dreams.....	Hamblen
Daddy's Sweetheart	Lehmann
Do You Believe in Fairies?.....	Charles
Fairy Cradles	Carew
Far-Away Bells	Gordon
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Good Morning Brother Sunshine.....	Lehmann
Gray Days	Johnson
Hayfields and Butterflies.....	Del Riego
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Homing	Del Riego
Hurrah for the Rolling Sea.....	Finck
If Any Little Song of Mine.....	Del Riego
I Found You.....	Goodman
I Heard You Singing.....	Coates
I Know a Lovely Garden.....	d'Hardelet
Immortality	Lohr
In the Garden of Tomorrow.....	Deppen
Little Gray Home in the West.....	Lohr
Little Love, a Little Kiss.....	Silesu
Love's a Merchant.....	Carew
Ma Curly Headed Babby.....	Clutsam
Mammy's Precious PickanInny.....	Goodman
Market	Carew
May Morn'ng, A.....	Denza
Melissande in the Wood.....	Goetz
Mother o' Mine.....	Tours
My Ship.....	Del Riego
O Dry Those Tears.....	Del Riego
Oh! For the Wings of a Swallow.....	Lohr
One Little Dream of Love.....	Gordon
Over the Waters Blue.....	Clarke
Piper of Love.....	Carew
Ragged Vagabond	Randolph
Rose in the Bud.....	Forster
Rose of My Heart.....	Lohr
Roses of Picardy.....	Wood
Sea Rapture	Coates
Slave Song.....	Del Riego
Smile Through Your Tears.....	Hamblen
Somewhere In This Summer Night.....	Carew
Song of Songs.....	Moya
Song of the Soul.....	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden.....	Del Riego
There's a Song In My Heart.....	Hamblen
Three for Jack.....	Squire
Thought of You.....	Lohr
Three Little Fairy Songs.....	Besly
Tick Tick Tock.....	Hamblen
Tiptoe	Carew
Wake Up	Phillips
Way to Your Heart.....	Lockhart
When Eventide Closes.....	Jonas
Where My Caravan Has Rested.....	Lohr
World Is Waiting for the Sunrise.....	Seltz
You In a Gondola.....	Clarke

NEW SONGS

Come Back In Dreams.....	Hamblen
Devotion	Wood
Hallowed Hour	Wood
A Little Prayer.....	Hamblen
Little Son	Axt
Needing You	Deppen
Over the Meadow.....	Carew
The Rose of Memory Lane.....	Gordon
The Sacred Flame.....	Hamblen
When Shadows Fall.....	Loth

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pianist was also frequently indifferent in her technical execution, failing to obtain that clean-cut precision in intricate passages absolutely essential in a virtuoso of distinction. We have heard this concerto played with far more artistic elegance and vitality than was the case on this occasion.

There is no doubt but that Mr. Schneevogt obtains fine shading from his men. There is, furthermore, no doubt but that the Philharmonic Orchestra is one of the finest bodies of symphony players in the country. Los Angeles has every reason to feel proud of this institution and W. A. Clark, Jr., certainly is spending his money well, indeed, and should be heartily congratulated upon his public spirit in the form of musical philanthropy. The Pacific Coast Musical Review regards itself as a journal as much concerned with the musical welfare of Southern California as it is with that of Northern California, and one of the gravest mistakes that can be made is to lavishly praise a musical performance because of the fact that it comes from another city rather than because it is well deserved.

Between the Friday and Sunday concerts the Philharmonic Orchestra of Los Angeles gave a program on Saturday evening, January 7, in the Exposition Auditorium. While the two concerts at the Curran Theatre were crowded to the doors the Auditorium could have housed a few more auditors. The Pacific Coast Musical Review would have preferred to see the house packed. The orchestra and conductor deserved it and it would have been a splendid expression of inter-city courtesy. But we can not blame the public entirely for this lack of making the visit 100 per cent satisfactory from the standpoint of attendance. The San Francisco musical public is expected to do more than it is able to do in the way of patronage of musical attractions. Every year more attractions are added, and unless they are advertised so extensively that the expense is barely able to balance the receipts, not a sufficiently large number of people know of the impending event.

The arrangements for this exchange were made so suddenly and announced so shortly before its occurrence, besides taking place at the most unfavorable time of the year, that three packed houses were an impossibility from the very start. Let us hope that the next time such an exchange is contemplated it will be announced early enough and extensively enough to become not only known to everybody, but that the interest of every one will be aroused to such an extent that packed houses will greet the visiting organization at every concert.

The program for the Auditorium concert was as follows: Ballet Suite from The Three Cornered Hat (Manuel de Falla); Prelude and Love Death from Tristan and Isolde (Wagner); Tannhauser Overture (Wagner); Symphony No. 5, in E minor, op. 64 (Tschai-kowsky). In this program Mr. Schneevogt was at his best in the Ballet Suite. He has a most delightful way of obtaining delicate effects. His pianissimi are simply matchless and the finer poetic shadings represent some of his best artistic moments.

The San Francisco Symphony Orchestra, under the leadership of Alfred Hertz, returned from a veritable triumphal tour to Los Angeles and gave its first concert after its arrival here at the Exposition Auditorium on Thursday evening, January 12. It was the second Municipal Symphony concert of the season and the usual capacity audience was in attendance. Georges Enesco was the soloist and distinguished himself in two of the program numbers—namely, Concert for violin and orchestra No. 7, by Mozart, and Poeme for violin and orchestra, op. 25, by Chausson.

It would have been difficult for Mr. Enesco to select two compositions more suitable to his artistry than the above mentioned works. There is a certain subtlety apparent

in all of this distinguished artist's playing which lends itself specially to the delicacy of a Mozart work, as well as to the poetic charm of the Chausson composition. His suave tone, his unquestionably sensuous phrasing, his crystalline technic and, above all, his sound musicianship endear him to all who enjoy the emotional message of a great composer.

It is the sincerity of Mr. Enesco which attracts to him so many admirers. He is a legitimate artist who makes no concessions to popular demands, but keeps himself strictly within the borderline of artistic legitimacy. The day of the demonstrative artist is past. It is not any more a question as to how you ACT, but how you PLAY that counts and Mr. Enesco concentrates his entire attention upon his playing. His dignity of style is refreshing. His taste in expression is delightful. His intelligence of interpretation is instructive.

The orchestral numbers included Symphony No. 5, in C minor, by Beethoven, and Prelude to Tristan and Isolde, by Wagner. Having reviewed these same works on previous occasions, we can only add that Alfred Hertz conducted the same with his intensely well-developed judgment and the orchestra followed his suggestions with admirable fidelity. The orchestral complements to the concerto as well as the poem were enjoyable component parts of the interpretations.

On Sunday afternoon, January 15, the San Francisco Symphony Orchestra gave its fifth popular concert of the season at the Curran Theatre and interpreted the following program with that painstaking buoyancy and brilliancy which Alfred Hertz knows so well how to obtain: Selections from a Midsummer Night's Dream (Mendelssohn); Danse Macabre (Saint-Saens); Overture — The Merry Wives of Windsor (Nicolai); Suite, Much Ado About Nothing (Korngold); Peer Gynt Suite No. 1 (Grieg); Overture, to Rienzi (Wagner).

The seventh pair of symphony concerts by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, took place at the Curran Theatre on Friday and Sunday afternoon, January 20 and 22. The soloists were Mishel Piaastro and Michel Penha. The program was both unique as well as interesting. It contained only two numbers, but these two works represented the last word in modern (not ultra-modern) musical literature. The first was Fantastic Variations, Don Quixote (Strauss), and the other was Concerto for violin and orchestra in D minor (Brahms).

Strauss' Don Quixote is entirely at variance with other works of this same writer. It was its first performance in this city and immediately received a most enthusiastic welcome. It is in certain respects exclusively descriptive music, but it is descriptive music of a kind that retains an undisputable dignity, although the composer occasionally becomes humorous. There is throughout the work an unquestionable element of calm poetic atmosphere. Unlike other Strauss works Don Quixote does not revel in climaxes. On the contrary, it proceeds in a succession of contrasts, partly pathetic and partly comical, but never attaining the power of dramatic intensity. Notwithstanding this fact the work never lags in interest. Not a little of the success of the interpretation was due to the splendid cello playing of Michel Penha, who constantly increases his popularity by giving us cello interpretations of the virtuoso variety. His tone is unquestionably appealing and caressing and his shading is representative of all that is tasteful and discriminating in instrumental interpretation. The orchestra under Mr. Hertz' authoritative guidance brought out the numerous beauties of the work with unerring comprehension of their musical values.

Every time we hear Mr. Piaastro he surprises us with new vistas of his delightful

artistry. Every additional opportunity he has to reveal his genius he adds to his artistic stature. According to our estimate he has never appeared to better advantage than on this occasion, when he interpreted the Brahms D major concerto in a manner that we can not imagine possible to surpass. This Brahms concerto is particularly difficult to interpret, because it does not give the violinist opportunities to display any technical acrobatics of a character easily discerned.

Almost every moment of the work requires earnest musicianship and unremitting intelligence. We are even free to confess that Mr. Piaastro revealed to us beauties in this Brahms work which we never noticed before. No better test of musicianship, as well as a virtuosity, can be required of a violinist than to interpret the Brahms concerto. "Show us a violinist who can interpret the Brahms concerto worthily and we show you a musician of the first rank." Piaastro qualifies to this description.

Alfred Hertz and the orchestra played the orchestral part of the work with admirable recognition of its numerous emotional values.

SAN FRANCISCO SYMPHONY ORCHESTRA ALFRED HERTZ, CONDUCTOR

Ninth Pair of Symphony Concerts

CURRAN THEATRE

Friday, February 17, 3:00 P. M.

Sunday, February 19, 2:45 P. M.

Soloist: ALBERT SPALDING, Violinist

PROGRAMME

1. Symphony No. 1.....Beethoven
2. "Ruralia Hungarica," Five Pieces for Orchestra.....Dohnanyi
(First time in San Francisco)
3. Symphonie Espagnole, for Violin and Orchestra.....Lalo

SEVENTH POPULAR CONCERT

CURRAN THEATRE

Sunday, February 12, 2:45 P. M.

Soloist: NIKOLAI ORLOFF, Pianist

PROGRAMME

1. Overture to "The Flying Dutchman".....Wagner
2. Alsatian Scenes.....Massenet
3. Prelude, "The Afternoon of a Faun".....Debussy
4. Suite from "Carmen".....Bizet
5. Piano Concerto, B flat minor.....Tschai-kowsky

NIKOLAI ORLOFF

Tickets on sale at Sherman, Clay & Co., hours 9:00 to 5:00; on Monday preceding each concert, and at Curran Theatre, from 10:00 a. m. on day of concert.

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YEHUDI MENUHIN GIVES SPLENDID CONCERT

(Continued from page 3)

nor the Russian airs with more artistic effect, with finer adherence to shading, with greater precision as to accents and singing quality than he did at the recent concert.

He is one of the few artists, young or old, who are not subject to nervousness. He plays with ease and assurance at all times even when an inconsiderate mob rushed to the platform before the concert was finished. But what is the use continuing to write a criticism? You can not write a criticism about a Yehudi Menuhin concert. You can only write an eulogy.

Louis Persinger played the accompaniments in an unassuming, yet authoritative, fashion. We can not but compliment him upon his share in bringing Yehudi Menuhin so prominently before the musical world. Much of the assurance of Yehudi, no doubt, is due to the complete confidence he reposes in his mentor and guide.

Indeed, the oftener we hear Mr. Hertz conduct the Brahms compositions the more do we become reconciled to our conviction that he gives us more pleasure with his interpretation of this master than any other conductor. Mishel Piasro's playing of the violin part and Hertz' orchestral reading of the Brahms concerto was nothing less than a revelation.

On Sunday afternoon, January 29, the San Francisco Symphony Orchestra, under Hertz' leadership, gave the sixth popular concert at the Curran Theatre, interpreting the following program: Overture to Rosamunde (Schubert); Dutch Rhapsody Piet Hein (Anrooy); The Enchanted Lake (Liadow); Fantasy, A Victory Ball (Schelling); Overture to Oberon (Weber); Dance of the Nymphs and Satyrs (Schumann); Rhapsodie Espagna (Chabrier). All but one of these compositions have been heard before at these concerts and the exception was the Dutch Rhapsody. This is pretty late in the day to give in detail the reasons why Mr. Hertz enjoys such popularity with his readings of these programs of lighter musical literature. He just "sings" these delightful melodies with his baton.

The eighth pair of symphony concerts, which took place at the Curran Theatre on Friday and Sunday afternoons, February 3 and 5, proved a red letter day in the annals of the San Francisco Symphony Orchestra, for it introduced to this city the eminent French composer, Maurice Ravel. The program included the following compositions: Suite for orchestra, Le Tombeau de Couperin (Ravel); Sarabande and Dance (Debussy), orchestrated by Maurice Ravel; Rhapsodie Espagnole (Ravel); Scheherazade, three poems for voice and orchestra (Ravel); La Valse, a choreographic poem (Ravel).

Three of these five numbers were new to San Francisco—namely, the first, second and fourth numbers—on the program. Mr. Ravel has no greater admirer in San Francisco than the writer—that is, as far as his earlier works are concerned. Among the modern composers we consider him one who retains his sanity, who absolutely knows what he is writing, whose works contain the elements of continuity and who develops his themes in a manner that reveal form and system. In addition to all of this Mr. Ravel possesses a fine sense of melodic line. This is specially true of many of his piano compositions, all of the chamber music work we have heard, and of most of his songs.

While nearly all of the compositions interpreted on this occasion contained undisputable signs of the masterly inventive genius of the composer, they also contained certain leanings toward the ultra modern school that were somewhat beyond our comprehension. It is true none of them went

into the extremes of dissonances and grotesqueness of thematic treatment which most of the ultra modern "nuts" seem loath to ignore, but they at times came dangerously near the borderline. And to show one of the striking weaknesses of this ultra modern school it was apparent that, notwithstanding Ravel's superiority to the average modern composer, there was prevalent a certain monotony of style and expression which exercised a visible influence upon the audience.

The rhapsodie and valse were perhaps the two most effective compositions on the program, because they combined rhythm with melody to a degree where they overshadowed the more mysterious characteristics of the modern writer. Ravel, like Debussy, employs numerous effective tone colorings which possess a decidedly haunting influence upon one's mind. However, Ravel is not a conductor who succeeds in accentuating the beauties of his composition convincingly. It seemed to us there could have been obtained far better results if the orchestra had been guided by a master conductor.

Mr. Ravel had the assistance of Lisa Roma, a soprano soloist of rare artistic faculties. Her voice is clear and well used. She sings with exceptional taste and understanding and her interpretation of the vocal part of the Scheherazade was unusually intelligent. This being a declamatory phase of vocal art required particularly refined emphasis to match the serenity of the orchestral part. We shall have more to say about Miss Roma in our review of the Ravel program given before Pro Musica.

SAN FRANCISCO MUSICAL CLUB

By LORAIN E WING

A noteworthy program of songs, violin solos and piano numbers was given by the San Francisco Musical Club at their semi-monthly musicale, January 19, at the Fairmont Hotel. Soprano solos by Alice Rosseter, a well-known San Francisco and Pacific Coast singer, pleased her audience with her selections of songs from the different countries. Spanish numbers by de Falla, a Russian "Hopak" by Moussorgsky and a Ukrainian folksong made a group which were both interesting and unusual; Irish and Italian songs were sung by Winifred Hanlon. A violinist, Marian Nicholson, who is rapidly making a name for herself in the musical life of the bay cities, gave numbers by Godowsky and Kriesler; Miss Zylph Allen, solo pianist, excelled herself in her brilliant and intelligent interpretations of her piano numbers. Mrs. Cecil Hollis Stone, James Besette and Elizabeth Alexander were the very able accompanists.

MME. JOHANNA GADSKI CONCERT

(Continued from page 3)

Mendelssohn's On Wings of Song with the sweetness and charm and lusciousness such as Gadski did at the end of her long program? That contrast between the ultra-dramatic and the ultra-lyric was something we never heard anyone else do.

We are very much afraid that we live now in an age when artists such as Gadski do not appear any more. There were a number of them several years ago, but those who have retired have not been replaced and those about to retire will not be replaced for some time to come.

It was a pleasure to listen to the accompaniments of Margo Hughes, who so excellently fathomed the spirit of the compositions and so tastefully adapted herself to the musical atmosphere created by the artist. Mrs. Hughes is one of the finest accompanists we have heard in any concert in this city. She is deserving every particle of success.

SHAVITCH IN RUSSIA

Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, has accepted an invitation from the Soviet State Academy of Fine Arts to appear as guest conductor in Moscow and other Russian cities during the month of April. The Soviet government has brought several notable conductors to Moscow in the past few seasons, among them Bruno Walter, Klemperer, Oscar Fried of Berlin, Monteux and Honegger of Paris. Mr. Shavitch is the first American conductor to be invited by the new Russian regime.

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SCHUMANN-HEINK TO SING FAREWELL RECITAL HERE

Culminating 51 years on the world's greatest opera and concert platforms, Mme. Ernestine Schumann-Heink is making her farewell tour during the present season and will appear in San Francisco for her last local recital on Sunday afternoon, February 19, at the Auditorium. This gigantic tour will forever be a milestone in music history. It will take the great contralto from coast to coast through 75 leading cities of the United States and Canada, and will include her return to the Metropolitan Opera Company in New York to sing again the great Wagnerian roles on the stage where she made her first great American successes.

Schumann-Heink made her American debut on January 9, 1899, when she sang the role of Ortrud at a Metropolitan Opera Company performance of Lohengrin in Chicago. She was recalled 20 times in this sensational debut. Four weeks later her eighth and only American-born child was born in a New York hotel and was christened George Washington Schumann-Heink. Five weeks after this event, Schumann-Heink sang for the first time in the Metropolitan Opera House, scoring a triumph as complete as her debut in Chicago. Since then she has become virtually an American institution.

Last season was her Golden Jubilee of song. In celebration she sang 70 concerts to packed houses, and was honored by 12 governors, 57 mayors and city officials, fraternal organizations, colleges and audiences who contributed in making it an outstanding year. At the initial concert of her farewell tour, Mme. Schumann-Heink was given an unprecedented honor when she was welcomed to New Jersey by Governor A. Harry Moore and a committee of 12 New Jersey mayors representing the leading municipalities of that State.

Refreshed by a rest at her home in San Diego following the temporary break in her tour because of a cold contracted at El Paso, the great singer has returned to her public in the vigor of health and art which seems destined to carry her to a greater peak than any reached before in her remarkable career. Schumann-Heink tickets are now available at Sherman, Clay & Co.

Georges Enesco, the famous Rumanian violinist, appeared at the Exposition Auditorium on Monday evening, January 9, in the fifth event of the Selby C. Oppenheimer concert series. We have not very much to add regarding the artistic qualifications of this distinguished musician to what we already wrote about him in reviewing his performance of the Mozart concerto with the San Francisco Symphony Orchestra. Of course, in his own program he had more opportunity to display his versatility and various ideas of interpretation.

He began his program with the Nardini D major Sonata, which was followed by Folies d'Espagne (Corelli), Rondo Capriccioso (Saint-Saens), Sonata in A (Cesar Franck) and Zigeunerweisen (Sarasate). The innate musicianship of this artist was prevalent throughout the rendition of the program. He showed himself specially well suited to the interpretation of the Nardini, Corelli and Sarasate compositions. Here his fine tone, his elegant style and his poetic instinct had ample opportunity to assert themselves.

We did not quite enjoy his conception of the Saint-Saens and Cesar Franck works. While he introduced certain original phrasings, which every artist is justified to do, these changes from the traditional reading of these works did not seem to us to be an improvement. Both in tempo and accentuation the Rondo Capriccioso seemed to be not quite as effective as when played by artists adhering more to Ysaye's reading of the work, for instance. The Cesar Franck sonata seemed to lack vitality and power at times.

However, there is no intention on our part to detract from Mr. Enesco's fame as a dis-

tinguished violin virtuoso who has established for himself an enviable position in the musical world and who is entitled to the respect of every sincere musician.

CONCERT REVIEWS

By ALFRED METZGER

The Persinger String Quartet gave two concerts during the month of January. One of these took place at the Playhouse of the Women's building on Tuesday evening, January 10, and the other in the same auditorium on Tuesday evening, January 31. The program arranged for the first of these two events included: Quartet A minor, op. 51

with us on this proposition. But it is a fact, nevertheless.

We thoroughly enjoyed both the Brahms and Debussy interpretation. There was apparent throughout the rendition of these works a certain authoritative comprehension of the compositions. The Brahms revealed that bigness and dignity which forms one of its predominating characteristics while the Debussy work was interpreted with that refinement which lends so much beauty to the coloring of tones. Here, too, the quartet showed its versatility in no uncertain terms.

The two Bridge works belong to the modern school. They did not exactly offend conventional tastes, but, on the other hand, they treated rather simple themes with an extravagance of arrangement that seemed to us to



MME. ERNESTINE SCHUMANN-HEINK

America's Most Popular Singer, Who Will Appear at the Exposition Auditorium Sunday Afternoon, February 19

No. 2 (Brahms). (a) An Irish Melody, (b) Cherry Ripe (Bridge); Quartet G minor, op. 10 (Debussy). There is no doubt regarding the material improvement of this organization this season. This was specially evident in the Brahms work, which revealed a broader conception of the depth of this composition.

It is a pity that San Francisco has not been able to support this quartet sufficiently to keep it here and enable it to give its entire season of programs before the city's musical public. We trust that it will not be necessary for these musicians to disband. They have now reached an eminence in musical proficiency where it is an educational necessity to add them to the city's musical institutions. If a new quartet were formed, it would require some time before its members were sufficiently accustomed to each other to attain the uniformity of ensemble which the Persinger String Quartet has now attained. Of course, musicians contemplating the formation of a quartet would not agree

be entirely outside the message which they tried to convey.

The second chamber music concert of the month took place on Tuesday evening, January 31. The program consisted of: Quartet in F major (Mozart); Quartet movement in C minor (Schubert), Andante (Haydn), Night (Bloch), Tongatabee (Bloch), Sketch (Griffes); Quintet in F minor, op. 34, for piano and strings (Brahms). The Persinger Quartet showed to special advantage in the Mozart, Schubert and Haydn numbers. There has always been a certain elegance of style associated with the readings of this organization that aroused the enthusiasm of real music lovers. The composers above mentioned seemed to inspire the members of the quartet to an unusual expression of these important feats of poetic shading. We never enjoyed anything more than these works interpreted by Messrs. Persinger, Ford, Firestone and Ferner.

(Continued on page 11)

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RECOLLECTIONS OF THE MUSICIANS CLUB

By JOHN HARADEN PRATT

(Continued from last issue)

to bring is a good German story and incidentally, any dues that you may happen to owe. The Council will be on hand to receive, with its usual beaming countenance, anytime after 8:00 o'clock.

The Nominating Committee, Mr. Maurer, chairman, Mr. Barnhart and Mr. Weil, have given us the following brilliant ticket of officers for 1903, for whom we are to vote:

For President, John Haraden Pratt; Vice-President, W. J. McCoy; Secretary and Treasurer, Samuel Savannah; Members of Council, Robt. Tolmie, Arthur Fickenscher.

This ticket, evidently, in the vernacular of the multitudes, will be a "walk-over." Can you suggest a better one? The excitement of an opposition ticket will be, to say the least, interesting. In fact, a little excitement (to quote again) "is good for what ails us!"

JOHN HARADEN PRATT,
President.

SAMUEL SAVANNAH, Secretary.

Mr. Tolmie's address is 727 Sutter street.

But I remember that important events transpired during the year. We were dining mostly at Felix's. The waiters had struck for more wages and we had to pay 75c for dinners. Mr. Tolmie was dubbed "Our Official Carver." We planned a home dinner and, with the carver's benign presence behind a big roast, were always very happy.

A composer's evening was pulled off with several of Mr. Locher's compositions on the list. We overdid it, for the program was altogether too long. Mrs. McCoy was there. I found her at the booth having her shoes polished as I went in, and stayed by till they were finished. Nowadays one would say, "Beg pardon," and pass along. Mr. Sherman came, too. It was another Ladies' Night. Savannah and Delleplane were especially fond of these evenings, when the presence of wives and sweethearts gave a different color to our performances and inspired us to renewals of poetry and song.

About this time, May 25, 1903, I think, we had Casals as our guest at a ladies' night in the California Hotel. In a hike on Mt. Tamalpais, a dislodged stone had injured one of his fingers, so that his tour, which was to have included Australia, was interrupted, and this was our good fortune, for when the finger was well he gave, one afternoon, a private recital at Sherman, Clay & Co.'s Hall, with Fred Maurer as his accompanist. The most delightful afternoon ever!

Casals genuinely enthused over our fun-making, on that evening at the California, and complimented us on having found the way of making fun in a delicate manner. Haydn's Kinder Symphony was performed. Mr. McCoy was very funny, conducting with a large board.

A trio for three violins, in the hands of *Virtuosi*, was rendered at sight and in due gravity by Messrs. Pasmore, Martinez and Fickenscher. Mr. Martinez said he had not played the violin for 20 years; however, we who were listeners were anything but grave.

In October, 1903, the late Percy A. R. Dow, Conrad Fuehrer and Johannes C. Raith were elected members. The following circular was issued November 20, 1903:

San Francisco, November 20, 1903

At the business meeting of the Club on November 2, the Nominating Committee, consisting of Mr. Pasmore (Chairman), Mr. Locher and Mr. Bollinger, was appointed. They presented the following ticket of officers for the ensuing year:

For President, Robt. Tolmie; Vice-President, Arthur Fickenscher; Secretary and Treasurer, Samuel Savannah; Council Members, Oscar Weil, Frederick Maurer.

The Manuscript Evening will take place on Tuesday, December 1, at Jules', 321 Pine street, at 6:30. As this is one of the very few dinners of the year at which the ladies are entertained, it will be a formal affair, and the price is \$1.25 per plate—quite reasonable for a function of this kind.

The following is an idea of what the program will be:

Piano Solo—Improvisata.....Frederick Maurer
Songs—

(a) At Evening.....Arthur Fickenscher

(b) Peace.....John Haraden Pratt

(c) The Two Ships.....Wallace A. Sabin

Piano Solo—

(a) Scherzo in B minor }Samuel Bollinger

(b) Mazurka in E flat minor }John Haraden Pratt

Trio in G major.....John Haraden Pratt

Vocal Quartets—

Song of a Hyperborean.....John Haraden Pratt

Liebes Lieder.....Oscar Weil

The Club is indebted for their very kind assistance, to Mrs. Mabel G. Lachmund, Miss Millie Flynn, Miss Gertrude Wheeler, Mr. Onslow Mr. S. Homer Henley, Miss Mary and Miss Susan Pasmore.

Our witty and jovial Vice-President, "Uncle Billy" McCoy, will be tendered an enthusiastic reception. He will relate his adventures for the past few months. No doubt they will be highly exciting. The enclosed card deserves your signature, with the list of guests; to be returned as promptly as convenient.

JOHN HARADEN PRATT,
SAMUEL SAVANNAH, Secretary. President.

Mr. McCoy felt hurt that he had not succeeded to the presidency and sent in his resignation. It was too bad. He would certainly have become president later, and in his withdrawal we lost a valuable member, whose ability and piquant personality distinguished him wherever he went.

The way was then open for the later return of Alex. Stewart who became president in 1914.

I had invited Mr. Raith to dinner for Tuesday, September 22, 1903, and then proposed his name for membership. His acceptance was the prelude to his long and valued service as secretary and treasurer.

Dr. Stewart left San Francisco to become organist and choir leader in Trinity, Boston. There he remained a comparatively short time. He made a remark when he came back to the effect that San Francisco was the proper sphere for him. After the Fire, St. Dominic's Church had built a temporary structure on Pierce street and Dr. Stewart succeeded James Hamilton Howe as organist there.

At the World's Fair in St. Louis, the club's representative was Mr. Sabin, who played a series of recitals on the big organ.

The story of the first months of 1904 can best be told by some invitations, written by Mr. Savannah.

San Francisco, January 16, 1904

The Council sends greetings to the worthy members and hopes that the New Year may bring one long continued round of felicitous prosperity.

The ticket elected at our December dinner is as follows:

Robert Tolmie, President; Arthur Fickenscher, Vice-President; Samuel Savannah, Secretary and Treasurer.

Council Members, Oscar Weil, Frederick Maurer.

The next dinner will take place at Jules', 321 Pine street, on Tuesday January 26, at 6:30 p. m. and the price, as usual, will be 75 cents. Guests are always welcome, and if you wish for the Secretary's eternal good-will, let him know promptly whether you are coming or not.

Mr. Sabin has some interesting news from St. Louis to tell us.

ROBERT TOLMIE,
SAMUEL SAVANNAH, Secretary. President.

San Francisco, March 18, 1904

What ho, ye disciples of Epicurus! Now approaches your day—this is your inning—come forth, ye valiant Knights of the Palate, and take your fill (?), for Jules is going to cook us a FISH DINNER! On Tuesday evening, 6:30, March 29, at 321 Pine street, will he furnish great fish and small, deliciously savory Crustacea, luscious bivalves and a generous abundance of good wine, till we fairly wallow in it all. You need only furnish your convivial presence, a healthy appetite and a dollar in cash.

There will be a little music afterward, for Mr. Fuehrer, Mr. Tillson and Mr. Savannah will play that Symphony Concertante of Mozart for violin, viola and piano, at Mr. Tolmie's studio (727 Sutter street).

(To be continued)

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CONCERT ARTIST
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CONCERT REVIEWS

(Continued from page 8)

The two Bloch compositions were specially enjoyed by the audience. They proved a considerable contrast to one another. The one entitled Night was sombre, romantic and graceful, while the other proved vigorous, somewhat primitive and accentuated by rhythmic vitality. The latter had to be repeated. Both works showed Mr. Bloch in his best mood. The Griffes Sketch belongs to the ultra-modern form of composition and pleased those who seemed to take pleasure in listening to cleverly arranged dissonances.

In the Brahms piano quintet, the Persinger String Quartet had the assistance of Nikolai Orloff, pianist. Once again it was evident that Mr. Persinger and his associates were thoroughly imbued with the spirit of Brahms. We particularly liked the somewhat accelerated tempo that seemed to occasionally enliven the performance. It is true that the conventional idea of Brahms is quite a deliberate form of reading, but in this instance the enlivened tempo was not at all out of place.

Mr. Orloff proved himself a most efficient and, at times, distinguished interpreter. It is difficult to judge an artist from one hearing, especially when such hearing is confined to an ensemble performance. However, it was possible to obtain the impression of a virtuosity, musicianship and technical proficiency considerably above the average. It seemed to us that Mr. Orloff occasionally kept his tone somewhat muffled, but this may have been the fault of acoustics. In any event, he proved a very fine ensemble artist, who understands the significance of the classics to a high degree.

The next concert of this series of chamber music concerts will take place in the Playhouse of the Women's building on Tuesday evening, February 28, when John Powell, the distinguished American pianist-composer, will be the assisting artist.

Pro Musica presented Bela Bartok, the celebrated Hungarian composer, at Norman Hall of the Fairmont Hotel on Friday evening, January 13. The major part of the program was devoted to Mr. Bartok's own works, while one of the groups of compo-

sitions were by Kodaly, a friend of Mr. Bartok's. The composer played his own as well as his friend's works on the piano and preceded the regular program with remarks regarding the school of music represented on this occasion. The writer had difficulty in understanding the composer. He spoke too low and too indistinct to be easily discernable, and so we were unable to obtain an idea of the purpose of this music except insofar as we could guess from its performance.

And as to the guessing part, one guess was as good as another. It must be confessed, however, that Mr. Bartok's music has at least character and, to a certain degree, it delivers a message. The Rumanian Christmas songs and the suite forming the conclusion of the program were striking examples in this direction. The vigorous type and the predominating rhythms of the works were specially interesting and, no doubt, Mr. Bartok caught the idea of the Hungarian gypsy melodies. But folk songs, to our way of thinking, are simple expressions of the people and the moment this simplicity is hidden under the avalanche of complicated harmonic arrangements and affiliated with numerous dissonant effects the very character of such folk songs seems to be marred. But this is only a matter of opinion.

Mr. Bartok obtained some very impressive effects on the piano and proved himself a musician of unquestionable authority and ability. The complete program was as follows: (a) Suite op. 14, (b) Rumanian Christmas songs (Bartok); (a) Epitaphs from op. 11, (b) Allegro molto from op. 3 (Kodaly); Sonata (Bartok); Burlesque, Dirge, Bear Dance, Evening in the Country, Allegro Barbaro (Bartok).

The Kodaly compositions as well as the Bartok Sonata belong to that class of ultra-modern works which somehow has not yet penetrated our conventional mind.

Pro Musica is entitled to the gratitude of the musical public for giving it an opportunity to hear Maurice Ravel in a program of his own compositions at the Colonial ballroom of the St. Francis hotel on Saturday evening, February 4. The program was as follows: Pavane pour une infante defunte, valse les cloches, Habanera; Histoire Naturelle (Voice and piano); Sonata for violin and piano; Chansons Grecques (voice and piano); Sonatina.

Among the six numbers on the program,



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four belonged to what is known as the advanced school of composition. While Ravel reveals evidences of superior authority over most of the modern writers insofar as the construction of his works are concerned, he seems to have adopted the hazy dissonant ideas of the ultra-moderns. Since the writer, although constantly eager to fathom the import of this new school, has not yet become convinced of its musical value, he is naturally not quite qualified to express his opinion in an analytical form. One thing, however, was evident and that is the fact that Mr. Ravel, notwithstanding his distinguished position as composer, is not a sufficiently ex-

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pert pianist to present his compositions at their best.

The two last groups of compositions appealed to us most. These were the Chansons Grecques and the Sonatina. The former were excellently interpreted by Lisa Roma, the possessor of an unusually clear and accurate soprano that lends itself splendidly to the poetic nature of these pleasing Greek folk songs. Miss Roma possesses not only a voice of splendid timbre, but she sings with exquisite taste, without undue effort and with well accentuated diction. We would like to hear her in a program of greater variety than was the case this time.

Maurice Heilmann, the French consul-general, prefaced the program with a few interesting remarks regarding Maurice Ravel and his compositions.

Miss Winifred Hooke, a pianist who has joined the ranks of the exponents of the modern and ultra-modern school of composition, gave a concert at the Community Playhouse in the Women's building on Wednesday morning, January 18, as one of the attractions of Ida Gregory Scott's Fortnightlys. Among the composers represented on Miss Hooke's program were: Bartok, Ravel, Debussy, Lord Berners, Ernest Bloch and Henry Cowell. Miss Hooke made an excellent impression upon her enthusiastic audience who did not hesitate to exhibit its

approval of the artist's musicianly and technical qualifications. Three Little Funeral Marches by Lord Berners seemed to be special favorites among the more modern works.

Mary Lewis, the noted Metropolitan Opera House soprano, gave the fourth event of the Elwyn Artists Series at Scottish Rite Auditorium on Friday evening, January 20. Her program included Italian, German, French and English songs. Miss Lewis is unquestionably a very attractive artist and because of her charming personality much in the way of lack of warmth and temperament in her artistic expressions may be forgiven her. Her voice is clear and pleasing and her enunciation quite satisfactory, but there is lacking in her interpretations that authority and conviction which only the greatest artists are able to transmit.

The complete program interpreted by Miss Lewis was as follows: (a) Pur Dicesti, O Bacco Bella (Lotti), (b) Chi vuol la Zingarella (Paisiello), (c) Alleluja (from The Motet, Exsultate) (Mozart); (a) A Roundelay (Lidgey), (b) The Nightingales of Lincoln's Inn (Oliver), (c) Der Bescheidene Schafer (Marx), (d) Hat dich die Liebe Berührt (Marx); Aria, Depuis le Jour (from Louise) (Charpentier); (a) Mai (Saint-Saens), (b) Clair de Lune (Faure), (c) Les Filles de Cadix (Delibes); (a) Symphony in

Yellow (Griffes), (b) The House That Jack Built (Sidney Homer), (c) Pierrot (Rybnér), La Danza (Tarantella Napoletana (Rossini))

FERRIER'S ART THEATER

Andre Ferrier is attempting a most laudable task in offering The Mascot, that charming comic opera in three acts by Audran. He wishes to prove that an opera, of no matter what type, must represent a homogeneous whole, and singers, stars and chorus must all interpret the thought of the composer and librettist. This is not hard to understand, nor is it a new thought, but the actual accomplishment of this idea will be something new, to achieve which every member of the company must co-operate, every scene must be analyzed, each movement must be studied, so that the rhythm may be perfect, and the singing and acting of the cast thoroughly harmonize. And the same applies to the scenery, costumes and lighting.

So at the Gaite Francaise, there is plenty of hard work going on, and on the stage and in the studios each one is carrying out his appointed task with the greatest good will and energy. The premiere will take place February 10, and the showing of The Mascot will continue for three weeks—perhaps longer if the public demands—and it is said that this amusing opera, with its charming light music, has great drawing powers.



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formances in various parts of the country on
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On Tuesday evening, January 24, the Chi-
cago Civic Opera Company was presenting
his A Witch of Salem before an enthusiastic,
sold-out house in Chicago with Edith Mason
in the lead; in New York City the American
Opera Company was giving a premiere per-
formance of his Sunset Trail at the Gallo

theatre in New York, while out in Glendale,
Calif., the composer himself sat and enjoyed
a first performance of his latest high school
operetta, The Ghost of Lollypop Bay, regis-
tering many a chuckle over the splendid
performance of the youngsters. Congratu-
latory telegrams poured into the Hollywood
home of Mr. Cadman the following morning,
giving enthusiastic details of the success.

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KATEJAN ATTIL AS RADIO ARTIST

Katejan Attil, the distinguished Bohemian harp virtuoso, solo
harpist of the San Francisco Symphony Orchestra, has recently
entered the radio field and has been one of those instrumental to
raise the standard of the radio programs. Mr. Attil has added thou-
sands to his admirers all along the Pacific Coast by reason of his
artistic and musicianly interpreted solos and, judging by the letters
written from all parts of the country, expressing pleasure over his
performances, Mr. Attil's radio experience has added greatly to his
already enviable reputation.

In addition to his numerous successes in this new field of concert
activities (Mr. Attil is broadcasting for the National Broadcasting
Company), the brilliant musician continues his excellent work with
the San Francisco Symphony Orchestra, gives occasional concerts
and conducts a large class of able students. Some time ago Mr.
Attil had planned a program with his large class of harp students
and it is to be hoped that he has not entirely abandoned this unique
and interesting event.

Mr. Attil also compiled and had published a most instructive and
illuminating harp method which enjoys a large sale and which is
used by harp students throughout the world. It has received the
praise of critics and authorities in music in general and is considered
the most exhaustive and most useful book ever published on the
subject of harp study.

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EVA GAUTHIER, MODERNIST

By CONSTANCE ALEXANDRE

Madame Eva Gauthier, who shocked the conventional concert-goer here a season or two ago with her most unique program, "From Java to Jazz," again entertained a large audience at Alice Seckels' Matinee Musicale in the Norman room of the Fairmont Hotel, Monday, January 16. Here is an interesting woman, one with personality and intellect, whose work is of a type that baffles criticism to a great extent. She calls herself a soprano, but the color, texture and range of voice is actually more likened to a mezzo.

Madame Gauthier is in every sense of the word a "modernist." She makes it a point to present programs that are extremely "ultra." To be sure, there are always faddists and a few poseurs who will find such programs intensely engaging, but the average music lover who possesses the finer sensibilities will, on the other hand, find them exceedingly distasteful.

Robert Schumann once wrote: "Never judge a composition on a first hearing; for what pleases extremely at first is not always the best, and the works of the great masters require study." Schumann's own compositions are inspired with that rare and divine spark of genius; they are replete with beauty of thought and of melody. The charm and romance in which many are impregnated is sensed even at a single hearing. The sentiments expressed in his above quotation can be reversed to a certain extent and for that reason I refrain from giving too free an opinion on Madame Gauthier's songs.

Because I, personally, did not understand these songs, because they did not make a profound impression upon me either emotionally or intellectually, it does not prove the songs unworthy or give me the right to condemn them. Perhaps they are good, perhaps not; some others in the audience might have discovered qualities which I failed to hear.

If I, like many others who have been educated vocally and possess a pretty thorough knowledge and comprehension of song literature, cannot recognize the virtues of most of Madame Gauthier's songs, I am wondering just what reaction many in the audience less versed received from her program. But I guess Schumann is right—one must hear compositions repeatedly to judge their merit. The only drawback is that if one is not sufficiently appealed to at a first hearing he may not be induced to listen again.

One does not doubt but what Madame Gauthier is well schooled in the art of song. She possesses a style entirely her own; she can employ effective *mezza voce* as well as sustain on occasions a lovely melodic line, but she frequently chooses to use dramatic declamatory effects in vivid personal projection of her songs. Her originality in details of phrasing, her instinctive feeling for the mood of a song and her fine sense of rhythm, with the aid of facial and bodily expressions, combine in making her numbers attractive from the interpretative standpoint.

Gauthier is a modernist, and as far as I can judge she succeeds well with works in this idiom, bringing piquancy of performance and understanding of her medium to the task.

ENGLISH SINGERS' REPERTORY

Not only do The English Singers of London, scheduled for their first appearance in San Francisco at the Auditorium, on Friday night, February 24, offer a new form of musical entertainment, but bring also a new repertory of songs, rediscovered gems of the Elizabethan era that abounded in motets, madrigals, folk songs, ballets and canzonets—revelations of beauty long forgotten, but lately made available through researches of Dr. Edmund Fellowes, chaplain of Windsor College, the world's greatest authority on madrigals. This rich collection of 900 separate items, representing the Golden Age of English literature and musical culture, is now for the first time presented in public performance.

Many of these gems of an ancient art are so exquisite, delicate and lovely as to cause wonderment why they had lain dormant during these many years, but the real reason for their disuse was because musical art took a turn in another direction. The wheel of fate, however, never stops. Great things can never die. So it happens that with the re-discovery and release of these marvelous specimens of a craftsmanship that is unmatched today, we are privileged to witness the renaissance of part-song singing, such as the world has not been blessed with during several centuries.

The English Singers, six in number, are not merely vocalists in quest of gain and notoriety through their newly-resurrected art, but they are primarily lovers of music who sing because they enjoy that kind of work more than anything else. They communicate this spirit to their audiences, who in turn, catch it and carry it away with them as a precious memory.

ELWIN CALBERG FEATURED

Elwin Calberg, brilliant California pianist and member of Miss Elizabeth Simpson's coaching class, was featured at the program of January 14 at the home of Miss Simpson. Mr. Calberg recently scored a notable success as guest artist of the San Francisco Musical Club and has been engaged for two important concerts in the south in the latter part of January. Mr. Calberg played several numbers from these programs and, by special request, repeated the brilliant and seldom heard Concerto in C sharp minor by Rimski-Korsakov, which he gave at Miss Simpson's December at home.

Others who appeared on the program were George Kelly, Helen Vallon Pierce, Teresa MacDonald, Helen Le Conte, Doris Osborne, Mary Robin Steiner, Mary Ruth Swift, Velona Pulcifer and Pirooska Pinter. This at home was one of a monthly series at which Miss Simpson is presenting members of her advanced and coaching classes, and to which she welcomes any one interested in music or musical education.

The program was as follows: Sonata I (Chopin), Faux d'artifice (Debussy), Elwin Calberg; Sonata Eroica (MacDowell), George Kelly; Nocturne, D flat (Chopin), Ballade, A flat (Chopin), Helen Vallon Pierce; My Joys (Liszt), La Campanella (Liszt), Valse (Dohnanyi), Elwin Calberg; Serenade (Sinding), Valse (Chopin), Teresa MacDonald; Mazurka (Chopin), Valse (Chopin), Marche Mignonne (Poldini), Helen Le Conte; Six Preludes (Chopin), Suite Caledonian (Poldowski), street hawkers, harmonicas, child talking to a cat, music box and the bouncing ball, Doris Osborne; Prelude, A major (Chopin), Etude, G flat Opus 10 (Chopin), Etude, G flat Opus 25 (Chopin), Mary Robin Steiner; Sonata, F major (Beethoven), Mary Ruth Swift; Valse, G sharp minor (Chopin), Velona Pulcifer; Serenade and Allegro, Opus 43 (Mendelssohn), Pirooska Pinter (orchestral accompaniment on second piano by Miss Simpson); Concerto, C sharp minor (Rimski-Korsakov), Elwin Calberg.

MABEL RIEGELMAN, Soprano



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PAULINE FREDERICK AT GEARY

Miss Pauline Frederick, one of America's most beautiful and accomplished actresses, will be the attraction at the Geary theatre, San Francisco, beginning next Monday, February 5. The coming of Miss Frederick to this city will be notable for several reasons. As an actress she ranks among the first, not only on the American stage, but wherever the English language is spoken. It will be the first appearance in spoken drama of Miss Frederick in the United States since her triumphant tour of Great Britain, where she was acclaimed the greatest tragic actress that had played there since the immortal Bernhardt. It will also be the first performance of the new play, *The Scarlet Woman*, by Zelda Sears and Reita Lambert; the play in which Miss Frederick intends to appear in London in the early summer. *The Scarlet Woman*, despite the underworld character of its title, is one of the merriest of comedies. The name is fastened upon the heroine of the story by a group of gossiping women, when after an absence of some time from home she returns with an infant from a founding asylum that she has charitably adopted. The committee on morals of the local woman's club sees to it that she is duly branded, but after amusing herself with the blunders of the committee, the young woman learns her character and has a good laugh on her would-be traducers.

Miss Frederick, in her delightful performance of Somerset Maugham's play, *Lady Frederick*, last season proved to the theatre-goers of this city that she was equally artistic in comedy or tragedy. Her earliest successes were made in comedy and in returning to this field she is following the desire of years. She brings with her a supporting company of unusual excellence, in which are such clever players as Thomas Holding, who played the title role in *Ben Hur* a few years ago; Marie Shotwell, at one time the leading lady of James O'Neill when that great actor played *Virginius*, *Monte Christo* and *The Three Musketeers*; Franke Raymond, a former musical comedy star; Lillian Elliott, Norman Peck, who played the young Swede in *The Cradle Snatchers*; Henry Hall, once a star well known in the Middle West, and several others of note. The gowns and other portions of the production are said to be very handsome.

The Pacific Musical Society and the San Francisco Musical Club gave their regular concerts during December and January with exceptional success. Owing to the mass of concerts and other news material that had to be included in this edition, we have been compelled to leave over all reviews of club events until the February 20 edition.

WANTED—Bass-baritone and contralto for church work. Must be unusual voice and good sight-reader. Experience not necessary. Inquire at Pacific Coast Musical Review, Suite 408, 26 O'Farrell street, San Francisco.

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Charlotte Greenwood, the So Long Letty girl, who is winning new laurels at the Orpheum Theatre this week with her batch of new songs, has been persuaded to remain over for a second and positively final week in San Francisco this season, and has been requested to present her greatest comedy skit, called *Her Morning Bath*, which is one of the biggest laugh sensations to ever be presented on any stage. Miss Greenwood will be assisted by Martin Broones.

Helen MacKellar, the beautiful young dramatic star, will head the list of newcomers on the program, bringing her own company to assist in presenting a condensed version of *The Mud Turtle*.

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will include Carl McCullough, the popular musical comedy star, in *Bright Bits of Travesty*; Lew Hearn, the well-known comedian, with Ethel Gray, in an amusing skit; Mary Coward and Larry Braddam, *Just Crooning a Tune*; La Salle and Mack, *Static Nuts*, and other Orpheum acts.

The feature photoplay will be entitled *Night Life*, an entertaining picture of gay-free and merry Vienna, with a large cast of players, headed by Alice Day, Johnny Harron and Walter Hiers.

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CORONI'S PORTLAND TRIUMPH

Leonida Coroni, baritone, who sang his way into the hearts of San Francisco music lovers when he appeared as soloist with the San Francisco Symphony Orchestra at one of the summer symphony concerts last season has just enjoyed a similar success in Portland, Ore., singing in the Shrine Auditorium in the Thursday night series conducted by Chloe Nero.

Coroni is a young artist who is bound to make an impression whenever and wherever he sings. He has in his favor every requisite necessary to become an outstanding figure in the musical world—a magnificent baritone voice of power and range; dramatic ability and sound musicianship; a splendid physique and charming personality. Coroni has at his finger tips songs of every description and representative of every school and an extensive repertoire of operatic roles. With this equipment, Coroni has appeared in opera and concert both abroad and in the United States and has never failed to earn the respect and high opinion of press and public alike. It is to be hoped that Mr. Coroni will be heard more frequently in the future than in the past for he is a genuine "find" for music clubs looking for a stellar attraction.

Following are a few press notices from the Portland papers: Susie Aubrey Smith in Portland Telegram—"A number of Portland music lovers ignored the bad weather last night to attend the first Portland appearance of Leonida Coroni, Italian baritone, who was assisted by George Hopkins, pianist, of the University of Oregon music faculty. Mr. Coroni sings with the impetuosity and fervor of the true Italian. He reminds one a bit of Tito Ruffo in his florid style of singing and the manner in which he achieves his effects. He has not the finesse of the French style, but he sang some glorious tones last night and was very impressive, especially in his operatic arias. He gave several arias, including one from "Don Carlos."

One of his best liked numbers was Massenet's "Elegie," which he sang as an extra. Another delightful number was Leonida's "The Birth of Morn."

Emil Enna in Portland News: "Coroni charmed his audience with an unusual and delightful voice of splendid timbre, resonance and dramatic fire, which he uses in a highly artistic and sincere manner. He presented a most diversified and interesting program including a brilliant array of English, French, Italian, Russian and Greek songs and arias. Perhaps Coroni is most thoroughly at ease in his arias, giving a particularly dramatic rendition to the aria 'Andrea Chenier' (Giordano)."

Oregon Journal: "Coroni is a large man with an unusually resonant voice. He was heard here on this occasion for the first time and included on his program operatic arias not often heard here, including 'Andrea Chenier,' by Giordano, and 'Pique Dame,' by Tschaikowsky. Poise, production and repertoire indicated that Coroni has had wide experience both in opera and concert, but a cold prevented him from being at his best. He came to the United States four years ago from Italy and prior to going to San Francisco a few months ago sang in opera in New York."

The Pacific Coast Musical Review is in receipt of a number of letters and newspaper clippings commendatory of the recent Silver Anniversary Edition of the paper. These letters and comments by our colleagues are so kind and generous that we wanted to publish them all in this number, but so much important material, outside the mere gratification of our personal wishes, had to be discussed in this issue that again the record of our achievements as seen by others will have to await another publication of this paper.

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VOL. LIII. No. 8

SAN FRANCISCO, FEBRUARY 20, 1928

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(See page 4, column 2)



SHERMAN, CLAY & CO. BUY WILEY B. ALLEN CO.

Biggest Transaction and Most Far Reaching Change in Music Trade Circles of California Caused Surprise Among the Musical Public When Announced About the Middle of January

The announcement in the daily press about the middle of January that Sherman, Clay & Co. had bought out the firm of Wiley B. Allen caused the utmost surprise among the musical public of San Francisco and vicinity and indeed throughout California and the Pacific Coast. It was not so much of a surprise that Sherman, Clay & Co. announced another expansion, for that has been going on during several years, ever since the firm has been increasing its capital to the extent of several millions of dollars. But it was surprising to discover that Sherman, Clay & Co. was able to buy out Wiley B. Allen Co., which also was regarded as one of the most successful and prosperous music trade establishments of the Pacific Coast.

We do not mean that it was surprising that Sherman, Clay & Co. had the money to do this, but that Wiley B. Allen was willing to sell. For the writer has known the Wiley B. Allen Co. since his advent in San Francisco, when he became well acquainted with Mr. Allen. Under the dignified and competent direction of Mr. Anrys, the firm gained the esteem of the entire country, and among trade members it always was regarded as specially entitled to respect and admiration. While the Musical Review naturally rejoices in the prosperity of Sherman, Clay & Co., which has added another important link to its vast influence, it cannot but regret the disappearance of such a splendid business concern as the Wiley B. Allen Co. from the field of California music trade circles.

The acquisition of this large business resulted in Sherman, Clay & Co. having for the first time in its history a "Sale." The attitude of the public is best illustrated in the crowded condition of the spacious Wiley B. Allen store ever since the sale was announced. The people seem to have confidence in the announcements and, as a matter of fact, the price reduction is astounding. In addition to the San Francisco store of the Wiley B. Allen Co., Sherman, Clay & Co. have acquired five of the Wiley B. Allen stores on the Pacific Coast. The Los Angeles store is not included in this purchase. The price reported to have been paid for the business is \$1,000,000. The addition of such a vast business to its already large line of branches on the Coast makes Sherman, Clay & Co., in point of territory, one of the largest and one of the wealthiest music firms anywhere in the world.

The Pacific Coast Musical Review has not yet received definite official information regarding the placing of the Mason & Hamlin piano, which was the leader of the Wiley B. Allen Co. We understand that negotiations are at present pending with another old and nationally known San Francisco piano house regarding the representation of the Mason & Hamlin and other pianos of the American Piano Co., but no definite announcements will be made until these negotiations are closed. We understand also that in case the negotiations should fail, individual stockholders of the American Piano Co. may open a music store in this city and handle their instruments directly, as is the case with Baldwin Piano Co. at present.

In this connection it is only fair to refer to Henry Grobe, the popular and capable sheet music merchant who has been with the Wiley B. Allen Co. for many years. That is to say, Mr. Grobe was not an employee of the firm. He is in business for himself. He will continue to be in business. He has established a remarkably fine following for himself in this city and no doubt he will retain his patrons in whatever decision he will make regarding the future home of his business. Mr. Grobe has always been known for his courtesy, eagerness to oblige, enterprise in keeping needed stock, and integrity in business. Mr. Grobe will no doubt announce presently where he expects to be located.

ERNEST BLOCH MUSIC AT PAUL ELDER'S

Music of Ernest Bloch, famous resident composer of San Francisco, will be played at Paul Elder's Gallery on Saturday afternoon, February 25, at 2:30 o'clock, by members of the San Francisco Conservatory of Music, including Ada Clement, pianist; Robert Pollak, violinist, and Michel Penha, cellist, and soloist of the San Francisco Symphony Orchestra. The concert is free to the public and everyone is invited to attend.

The program will include chamber music, piano music, and songs by Bloch, selected from the greatest music he has composed. Bloch at one time wrote a series of *Enfantines*, ten little pieces for children, and two of these will be played by two very young artists of the Conservatory as a variation of the program. Irene Heindl will play *Melody*, and Harold Sheeline, *The Joyous March*.

ROBERT POLLAK-ADA CLEMENT RECITAL

Robert Pollak, Viennese violinist, with the assistance of Ada Clement, well-known San Francisco concert pianist, will give the fourth of his series of popular recitals on Wednesday evening, February 29, at 8:30 at the San Francisco Conservatory of Music. The program will consist of two famous classical sonatas, and an Ernest Bloch composition: The Bach Sonata in B minor, and the Cesar Franck Sonata, and Bloch's *Baal Shem*. The *Baal Shem* three pictures of Chassidic life, Contrition, Improvisation, and Rejoicing, was written in 1923, as one of the later works of Bloch's Jewish period of composition.

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EDITORIAL DISCUSSION



OAKLAND'S MUSICAL OPPORTUNITY

Only Appearance of Chicago Grand Opera Company in the Bay Region Gives Oakland a Rare Opportunity to Demonstrate to the Musical World Whether It Is Able to Maintain High-Class Expensive Attractions

By ALFRED METZGER

The city of Oakland will have the proud satisfaction to present a four days' grand opera season by the Chicago Civic Opera Company at the Municipal Auditorium beginning Tuesday evening, March 13. Since the San Francisco fire in 1906 the transbay communities, more especially Oakland, have had various chances to become a musical center independent of San Francisco. While many of the city's people lived across the bay during the year of the fire and immediately succeeding it, the transbay communities came prominently to the fore in regard to the patronage of musical attractions. Even a year prior to the catastrophe Oakland, Berkeley and Alameda became musically prominent.

In 1905 there was the series of symphony concerts at the Greek theatre under the direction of Dr. J. Fred Wolle, then head of the music department of the University of California, when more than 6000 people packed every event. After that the Bach Festival concerts, under Dr. Wolle's direction, attracted crowds from transbay as well as peninsular communities. At Idora Park, grand and comic opera seasons by capable companies proved artistic and financial successes during a number of years. Paul Steindorff with his annual Stabat Mater performances at the Greek theatre and his numerous choral concerts at which famous oratorios by Verdi, Haydn, Handel, Brahms and Mozart were presented, was for years an influential factor in Oakland's musical life. The young people's concerts under William Edwin Chamberlain's supervision flourished in Berkeley for several years.

More recently Oakland, Berkeley and Alameda have not been so independent in their musical endeavors. The occasional visits of the San Francisco Symphony Orchestra have not been favored with that unanimous support which their high artistic character justifies. The visits of artists, with few exceptions, are not patronized to the extent to which a population of several hundred thousands is able to do. The choral activities in the transbay communities, if there are any at all, do not enjoy sufficient prominence to be recorded outside the limits of the transbay cities themselves. A short time ago Antoine de Vally endeavored to arouse the interest of leading citizens in the formation of an operatic enterprise and so far has failed to gain the necessary backing. And all of this has taken place during a period of time when the Oakland public schools, under the musical supervision of that able educator, Glenn H. Woods, have become famous throughout the Nation for the efficiency, thoroughness and adequacy of their music sections and student organizations.

We understand, of course, that a number of Oakland and other transbay music lovers like to come to San Francisco and attend the bigger musical events. They evidently like to go where the crowd is. But there surely must be enough musical people left to make a better showing than has been the case in the last few years. Oakland, Berkeley and Alameda are sufficiently big, enterprising and capable to sustain a musical life of their own. And we can not see any reason why they do not exhibit greater ambition and patriotism in this direction.

Now, in the forthcoming engagement of the Chicago Civic Opera Company the transbay cities have another great chance to prove that the Pacific Coast Musical Review is not too optimistic in its faith. It is true the prices are rather high, necessitated by the heavy expenses under which

(Continued on page 7, column 1)

SCHUMANN-HEINK'S PERENNIAL ART

World's Greatest Contralto Enchants Large Audience at the Exposition Auditorium with Her Intense Emotional Expression, Her Rare and Ever-Youthful Voice and Her Irresistibly Magnetic Personality

By ALFRED METZGER

While frenzied finance is inspiring unscrupulous musical managers to foist immature and untrained young singers upon the musical public at prices positively disgraceful in their extravagance, Mme. Ernestine Schumann-Heink and a few other honorable examples, notwithstanding their long and faithful service, put all these immature and inexperienced youngsters in the shade by entrancing large audiences with the maturity, intellectuality and thoroughness of their art. No more effective resentment of the humbuggery, which eventually will wreck the managerial business in the United States by disgusting the public to an extent where it will have no more faith in the press announcements of Eastern managers, could be cited than the spontaneous, genuine and well-merited enthusiasm that wholeheartedly rewarded the great diva for her rare artistic services at the Exposition Auditorium Sunday afternoon, February 19.

The people who permit themselves to be humbugged by crowding the houses of prospective artists, extravagantly advertised like breakfast foods or hair restorers, are in part people who allow the same category of promoters to influence them to stay away from the concerts of matured artists of world renown because of their advanced years. As a matter of fact, Ernestine Schumann-Heink, in spite of her long experience upon the musical arena, is today a greater artist than all the young men and women who, influenced by the lust for gold, permit selfish managers to hypnotize them into believing that they are finished artists when their career has hardly begun.

Sometimes we are astounded to note that intelligent people seem to believe that the voice alone is the only medium of expression with which a great singer is able to deliver his or her message. As a matter of fact, the voice is only the instrument on which a singer "plays," and it is as little able to transmit the entire message as the violin is able to transmit the message of the violinist without an artist playing upon it. It is the brain—the intelligence—behind the voice that represents the most important factor in vocal art. But there is no apology necessary for Schumann-Heink's voice. It still possesses numerous elements of rare and exclusive qualities. Richness of timbre, warmth of color, resonance throughout its range and the ability to follow the dictates of the artist's mind are among its outstanding characteristics.

But the brain behind the voice is today, as it always has been, the dominating factor of Schumann-Heink's art. Any child can make an impression with a natural voice of inborn beauty. It is what is being done with such a voice that separates the artistic wheat from the chaff. And in every one of her numerous selections, from the severe classics to the lighter form of sentimental or ballad style of musical literature, Mme. Schumann-Heink's colossal intelligence and magnetism backed up her rare vocal organ and enabled it to deliver a message which the enthusiastic public was eager to receive and which it did not fail to understand.

Thousands of sincere music lovers will readily acknowledge the fact that a Schumann-Heink concert is still most enjoyable and we know of no instance when an artist of such enviable faculties at such an advanced period in her career is still at the zenith of her artistic powers and causes universal regret when she says that it will be her final

(Continued on page 7, column 2)

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NEW YORK ACCLAIMS GADSKI

Daily Newspaper Critics Unanimous in Their
Expressions of Enthusiasm Regarding
Johanna Gadski's Matchless
Vocal Art

According to the New York daily newspapers, it is quite apparent that Madame Johanna Gadski, world-famous interpreter of Wagnerian heroines, today sways the musical public and critics of that music center in much the same way as she did during her many years' affiliation with the Metropolitan Opera Company. Early in January, Madame Gadski appeared at the Century Theatre in a concert version of Tannhauser, and on Sunday afternoon, February 12, she enjoyed another overwhelming success as Brunnhilde in a performance of Die Walkure.

Of her great artistry the Evening World stated: "Madame Gadski, of more radiant stage presence today than when in her prime, was in splendid voice, and it was a rare privilege to hear once again her deeply affecting delivery of the music of one of her greatest and most sympathetic roles. True to the traditions of the magnificent vocalization and the heroic characterizations of her generation, every phrase of her interpretation had a message in style to impart to the young singers in the audience. That Mme. Gadski's voice still retains its power and volume to a marked degree was made clear in the elemental force and brilliance of the famous Ho-yo-to-ho cry of her entrance scene."

New York Herald-Tribune—" * * * Dramatic surgery had been performed upon the score to suit the exigencies of a brief afternoon's entertainment, and of the entire first act only Siegmund's love song was retained. This seemed to trouble no one, however, as it delivered to the audience the more speedily the number which obviously held the chief focus of interest, the battle cry, Ho-yo-to-ho, as sung by that famous ex-Brunnhilde, Mme. Johanna Gadski. She was in excellent and clarion voice and struggled with some definite success to project the scene minus spear, shield, helmet and a rock to stand on. Later on, in the Todesverkündigung or Announcement of Death, to Siegmund, she further revealed the really excellent condition in which she has preserved the entire register and resources of her vocal art."

New York Times—"Johanna Gadski, entering the Century Theatre's stage on the

arm of Ernst Knoch, once conductor there with the Century Opera, was greeted with an ovation by the matinee audience assembled there to hear Wagner's Die Walkure in concert form. Mme. Gadski's voice rang through the great house in the Valkyrie's familiar Ho-yo-to-ho, in her death-warning to Siegmund and two scenes with Wotan from the opera's closing acts. Paul Althouse was Siegmund. * * * Both Mme. Gadski and Mr. Althouse, with the eight Valkyries, were announced to sing in a full stage repetition of Die Walkure in Washington later this week. Yesterday's plain-clothes performance was a remarkable recognition by the New York public for Gadski's career of more than 30 years. It was the previous day's anniversary coincidence that on February 11, 1896, in her first American season, Mme. Gadski had created at Boston the role of Hester Prynne in Walter Damrosch's American opera, The Scarlet Letter, making her debut here as Wagner's Elsa the same year."

The Morning Telegraph—"Recently in reviewing a performance of Die Walkure at the Metropolitan, we said that Kappel, singing the role of Brunnhilde for the first time here, was splendid, but had not the fire and dramatic power to fling the famous 'cry' with the art of Gadski. Yesterday, we had an opportunity at the Century Theatre, during a concertized and reduced version of the Wagnerian score, to hear Johanna Gadski again. The years have been kind to the immortal Brunnhilde. Smooth as baby's skin was her voice, and yet it had the savagery and the barbarism Richard Wagner wanted when he conceived the character and wrote the text and music.

"Gadski appeared to be slimmer, and if our impressions of yesterday are not the judgment of an enthusiastic moment, aroused by her extraordinary comeback, we would say: She is ready to go back to the opera house and win the old popularity and acclaim."

San Francisco has just paid tribute to Gadski. She gave a recital here and proved to us that she is all the New York critics claim—a great artist, the possessor of an inspiring, thrilling voice whose art is undiminished. Would that our musical public might see this famous singer in a number of roles in which she excels, that of Brunnhilde in Die Walkure and Isolde in Tristan und Isolde.

THE STORY OF RESURRECTION

Synopsis of New Opera To Be Presented
with Mary Garden During Brief Chicago
Civic Opera Company Season in Oak-
land Auditorium

The story of Resurrection is concisely told by the Chicago Daily Journal in the following language:

"Alfano's opera, given most satisfying stage settings by Julian Dove, was taken by Cesare Hanau from Leo Tolstoi's novel some 20 years ago. It concerns a Russian girl of unhappy origin, ruined by Prince Dimitri Nekludoff, ejected from the household of his aunts, who had taken her into their rural home, and sent into the world a victim of her own physical charm and moral instability.

"Her life as a prostitute eventually brings her into prison, falsely accused of the murder of one of her drunken patrons. Dimitri, who had served as one of the jurors in her trial, and overcome by that spiritual remorse which has so large and picturesque a part in the Russian nature, visits her in the women's ward, offering to marry her and eager to appeal her case.

"Before the czar can be reached, Caterina, or Katiusha, or Maslowa, as she is variously called, has been deported with other exiles. Traveling with political prisoners, and followed by Dimitri, she receives from him the news of her pardon on the Easter morning when Simonson, one of her fellow convicts, has asked to marry her. Happy at

last in the mere opportunity to tell Dimitri for a final time of her love for him, she chooses to follow Simonson. Kissing her lover three times in the Russian Easter fashion—that same fashion in which she had first roused his love on his aunt's estate—she picks up her two bags of belongings and without again glancing at the nobleman who had seduced her, procured her pardon and awakened to a new life, follows Simonson into Siberia."

Resurrection is allotted four acts in which to run its vivid, color-drenched course. As Edward Moore, critic of the Chicago Tribune, pointed out, there is a punch in each one. The first act is laid in a Russian country home. Here Dimitri, the prince, in love with Caterina, lays violent siege to her heart. Caterina is yielding to him as the curtain falls.

The second act shows Caterina cast aside by her lover and started on what the gauneties invariably referred to as "the downward path." The scene is a Russian railway station on a cold winter's night and Dove, the Chicago Civic Opera scenic artist, handled it admirably. Caterina, soon to become a mother, is waiting for Dimitri, who she hopes, will relieve a tense situation. Of course he does not. He already has another girl.

By the time the third act is shown Caterina has struck bottom socially and morally. She is shown in prison with the feminized dregs of Petrograd. Her child has died. It is here that Dimitri sees her in an effort to make amends.

When the fourth is shown, Caterina and her fellow convicts are being sent to Siberia and have reached the borderland on that long, fatiguing journey. With this, as with the other scenes, Mr. Dove strikes another high note in the scenic art.

Musically, Alfano's Resurrection did not fail before the most critical-minded; rather it was considered as something of a triumph. As Karleton Hackett, the critic, declared the work was "genuine power."

BACH CHRISTMAS ORATORIO

Students of the San Francisco Conservatory of Music gave a performance of the great Bach Christmas Oratorio at Grace Cathedral on the evening of December 20 at 8:15, under the direction of Giulio Silva, head of the vocal department, who directed the successful performance of Pergolesi's Stabat Mater at Trinity Church last spring.

The Christmas Oratorio is one of the most tremendous works of the Bach composition. The performance gave only excerpts of the entire work, which was originally arranged to be given on three days, Christmas, New Year's and New Year's Sunday, in installments, each part separate and complete, yet linked by chorales and one main idea of the Nativity. The work is not an oratorio in the modern sense.

In the first part of the oratorio, the Christmas feeling prevails most vividly, effected by the many chorales which are almost all familiar Christmas hymns. The simple pastoral music which portrays the shepherds is some of the most beautiful and familiar. The glorious song, Glory Be to God in the Highest, the exultant shout of the multitude of the heavenly host, completes the work.

The student string orchestra, trained by Robert Pollak and Giulio Silva and augmented by woodwinds from the Symphony Orchestra, were the instrumentalists, aided by Jan Schinham, conservatory organist, at the organ. Students of Miss Rena Lazell and Mr. Silva and members of the vocal ensembles made up the chorus. The soloists were chosen from the school's leading singers, as follows: Soprano, Lillian Rivera with Georgette Schiller in a minor part; contralto, Mrs. Agnes L. Cushing; tenor, Salvatore Messino, and bass, Eugene Fulton.

SYMPHONY CONCERTS

By ALFRED METZGER

The San Francisco Symphony Orchestra appeared in the third Municipal Symphony Concert at the Exposition Auditorium on Monday evening, February 6, under the auspices of the city of San Francisco. The soloist was Beniamino Gigli, the famous Italian dramatic tenor, and owing to the fact that Gigli sang exclusively operatic arias the program was arranged by Mr. Hertz in such a way as to suit the occasion. It was therefore a distinctly popular program, and notwithstanding the fact that Respighi's Pines of Rome was among the numbers it was a program that suited everybody and not only the musical connoisseurs.

The judgment of the Pacific Coast Musical Review regarding the eagerness of the musical public to occasionally take a rest from listening only to the severest classics was indicated, for we had not heard so much spontaneous and enthusiastic applause for some time in the Auditorium, not even during the Yehudi Menuhin concert, which surely left nothing to be desired regarding the cordial attitude of the public. We had thought that this lack of spontaneity was due to the fastness of the building and that volume of sound became muffled or reduced. But there was surely deafening applause during this third municipal concert.

Beniamino Gigli's fine dramatic tenor voice added much to do with the enthusiasm, but more than that we believe the program numbers were responsible. The opening strains of an encore—La donna e mobile—hardly started when the house broke forth in enthusiastic approval. The other arias sung by Gigli were: Cavatina from Faust (Gounod), Rudolph's narrative from La Boheme (Puccini), and Vesti la giubba from Pagliacci (Leoncavallo). As encores Gigli sang La donna e mobile from Rigoletto (Verdi), The Flower Song from Carmen (Bizet) and he repeated the aria from Pagliacci.

Of course Gigli is at his best when singing excerpts from operas and on this occasion he certainly swept the audience of 10,000 people with him. Other numbers on the program interpreted by the orchestra were: Overture to Rienzi (Wagner), Symphonic Poem, The Pines of Rome (Respighi) and Italian Caprice (Tschaikowsky).

Victor Lichtenstein is meeting with splendid response as a result of his exceedingly instructive morning "Symphonylogues" preceding each Friday afternoon symphony concert. Mr. Lichtenstein possesses an exceptionally fine style of narrative and is able to retain the interest of his audience throughout the lecture. He casts many delightful side lights upon the character of the composers whose works he delineates and by apt illustrations refers to the themes of the compositions causing the hearers to doubly enjoy the subsequent concerts.

The San Francisco Symphony Orchestra, under Alfred Hertz's effective leadership, gave the ninth pair of symphony concerts at the Curran theatre on Friday and Sunday afternoons, February 17 and 19, before large and enthusiastic audiences. The program began with Beethoven's first symphony and during the authoritative reading of this delightful composition by the orchestra and Mr. Hertz, it was again evident how great a master Beethoven really was even at this early period of his career as a composer. It is true that the eminent creative artist was already past his twentieth year when he introduced himself as one of the world's giants of composition, but when he did begin he immediately revealed evidences of complete maturity.

It seems strange that there should be among music lovers certain self-satisfied in-

dividuals who, just for the sake of being contrary to everyone else, endeavor to belittle Beethoven's genius. They appear to take delight in contradicting the world's judgment and express pygmy opinions contradicting the commanding position which has been allotted to Beethoven by the world's greatest musical authorities long before the present generation of megalomaniacs had seen the light of day.

This first Beethoven symphony is almost Mozartean in its delicacy and refinement of construction and Mr. Hertz showed his remarkable versatility by bringing out the most delicate nuances, while at the same time emphasizing the more dramatic episodes. The melodious luxuriousness of the work is entrancing, and the oftener one hears it with unprejudiced ears, the more instrumental beauties seem to be apparent. The enthusiastic applause that broke forth at the conclusion of the composition was irrefutable proof of the attitude of the audience.

Dohnanyi's Rurality Hungarica, five pieces for orchestra, received its initial performance in San Francisco on this occasion. Dohnanyi is unquestionably one of the foremost masters of composition of the day. We prefer him to most of the latter-day composers and his work shows not only a gratifying display of individuality, style and originality, but he is such a prolific and versatile writer that one can not but admire his rare industry as well as the ingenuity of his mind that is able to create so many different and contrasting forms of musical literature. In this most recently heard of his works, Mr. Dohnanyi accentuates the Hungarian folk tunes and he does it with such buoyant and refreshing means that one can not but be drawn toward him. The work received a most effective and musicianly interpretation at the hands of Alfred Hertz and orchestra.

The soloist of the occasion was Albert Spalding, one of the most distinguished violinists before the musical world today. He is an American artist, of which the Nation may justly be proud. We fear that Mr. Spalding is not entirely appreciated at his worth by many music lovers. Whether it is his modesty or his nationality or his lack of presumption we do not know, but the fact remains that Albert Spalding is an artist that stands side by side with the greatest, and yet this noticeable fact seems to be unknown to many serious concert goers.

He played Lalo's Symphonie Espagnole with inexpressible charm and geniality. His technic is brilliant and "easy." His phrasing is emotionally charged with scintillating colors. His rhythm is virile and imbued with spontaneity and precision. His intonation is impeccable. His poise and style contains an individuality all its own. His depth of intelligent reproduction of the composer's message is notable for its inherent musician-ship. In brief, it is difficult to imagine a more refined artist than Albert Spalding.

MUSICIANS CLUB

The Musicians Club of San Francisco will honor Ernest Bloch, world famous composer, by giving a program of his music at the next meeting on Saturday evening, March 3. The works to be played include the trio pieces for cello, piano and violin, which Lajos Fenster, Ada Clement and Michel Penha will present, the Poem Mystique, to be played by Robert Pollak, violinist, and Ernst Bacon, pianist; the slow movement of the Viola Suite, by Romain Vernet and Ada Clement; cello pieces by Penha, with the composer at the piano, and songs given by Lillian Rivera.

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Daddy's Sweetheart.....	Lehmann
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Mammy's Precious Pickaninny.....	Goodman
Market	Carew
May Morn'ng, A.....	Denza
Mellsande in the Wood.....	Goetz
Mother o' Mine.....	Tours
My Ship.....	Del Riego
O Dry Those Tears.....	Del Riego
Oh! For the Wings of a Swallow.....	Lohr
One Little Dream of Love.....	Gordon
Over the Waters Blue.....	Clarke
Piper of Love.....	Carew
Ragged Vagabond	Randolph
Rose in the Bud.....	Forster
Rose of My Heart.....	Lohr
Roses of Picardy.....	Wood
Sea Rapture	Coates
Slave Song.....	Del Riego
Smile Through Your Tears.....	Hamblen
Somewhere In This Summer Night.....	Carew
Song of Songs.....	Moya
Song of the Soul.....	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden.....	Del Riego
There's a Song In My Heart.....	Hamblen
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Thought of You.....	Lohr
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The Rse of Memory Lane.....	Gordon
The Sacred Flame.....	Hamblen
When Shadows Fall.....	Loth

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procured from your local dealer

CONCERT REVIEWS

By ALFRED METZGER

William Gwin, the young California tenor, introduced a new series of Songs of Auvergne by J. Canteloube (this sounds dangerously near the name of a well-known California melon). These songs are said to have had a big success at the well-known Padeloupe concerts in Paris last November. Mr. Gwin gave a concert in the Community Playhouse on Monday afternoon, January 30, when he delighted his audience with a group of these unique folk melodies. In addition to these Auvergne songs Mr. Gwin interpreted a number of Songs of the Hebrides, arranged by Mrs. Kennedy-Fraser in a manner to enhance their varying beauties. The entire program presented on this occasion, which was under the management of Alice Seckels, was as follows:

Air d'Amadis (Lulli), Cantatille de la Pompadour (Lancel), Las! Si j'avais Pouvoir d'Oublier (Champagne), Quand la ergere vient des Champs (Eighteenth Century); The Bens of Jura, Dance to Your Shadow, Land of Heart's Desire, The Islay Reaper, Songs of the Hebrides (arranged by Margaret Kennerly-Fraser); La Delaissee, Je n'ai pas d'Amie, Berceuse, Malheureux Qui a une Femme, Songs of Auvergne (arranged by J. Canteloube); Le Repos de la Sainte Famille (Berlioz), Serenade Italienne (Chausson), There Is a Lady Sweet and Kind (Henry), A May Day Carol (Deems Taylor).

Gertrude Weidemann, lyric-dramatic soprano, assisted by Dr. Hans Leschke at the piano and William Wolski, violinist, gave a song recital at California Hall, Turk and Polk streets, on Thursday evening, February 9. A large audience that crowded practically every seat in the auditorium expressed its approval of the artists during the course of an extensive program of representative songs, interspersed with a group of violin solos. Owing to the fact that the writer had to attend other events on that evening he was only able to hear the last two groups on the program.

As we have stated on previous occasions, Miss Weidemann possesses a voice of excellent timbre and quality which, when the singer is able to control it, is one of the finest vocal organs we have heard. However, this is the fourth or fifth time that we have heard Miss Weidemann in public, after hearing her in private, and on each occasion she seems to be influenced by nervousness. There is only one instance when nervousness affects the voice and that is when the artist's breathing is affected by such nervousness. We trust we will not be considered harsh when, after these repeated observations, we feel in duty bound to call the singer's attention to this phase of her art. She is too fine an artist to be permitted to work under a handicap.

If Miss Weidemann is able to control her breathing to an extent where it does not interfere with either the steadiness or intonation of her voice she will be among the best concert singers appearing in San Francisco during a season. She has temperament, employs exceedingly intelligent phrasing, uses excellent diction, sings the classics with a taste and judgment that arouses respect, and in every way is qualified to be regarded as a natural concert singer. It would be a pity if such a negligible defect, so easily remedied, as breath control unaffected by nervousness, should continue to interfere with the recognition that is due an artist of unquestionable merit.

The complete program was as follows: Allelujah (Mozart), Die Forelle (Schubert), Gretchen am Spinnrade (Schubert); Der Nussbaum (Schumann), Frühlingsfahrt (Schumann), Auf dem Kirchhofe (Brahms), Vergebliches Standchen (Brahms); Violin Solos—Larghetto (Handel), Praeludium and allegro (Pugnani-Kriesler), William Wolski,

Alice Morini at the piano; Gesang Weyla's (Wolf), Er ist's (Wolf), Schmerzen (Wagner), Standchen (Strauss); The Dreamy Lake (Griffes), By a Lonely Forest Pathway (Griffes), Song of the Open (La Forge).

The Wind Instrument Ensemble of San Francisco gave the second concert of the third series at the Fairmont Hotel on Friday evening, February 10. This ensemble consists of the following musicians: Flute, Willard J. Flashman; clarinet, Nicola Zanini; oboe, Cesare Addimando; bassoon, Eugene B. La Haye; horn, Herman Trautner. Instead of Margo Hughes, Louise Marleau was the pianist. Of special interest was the opening number—Quintet, Suite Ditrambica by Domenico Brescia, for flute, oboe, clarinet, horn and bassoon. Mr. Brescia is here at his best. The work is scored with that fine ingenuity and that skill of thematic development which is such a splendid feature of all this distinguished musician's work. It contains considerable Indian material, well employed and effectively couched in tone color shadings. Mr. Addimando succeeded particularly well in accentuating the beauties of the oboe part.

In contrast to the rather "ritualistic" style of the Brescia composition came the effervescent quartet op. 79, by Saint-Saens, for flute, oboe, clarinet and piano, based upon Danish and Russian airs. As its composer indicates, it is a caprice and it was indeed gracefully and ethereally interpreted by the performers. For such a delicate piece of composition we thought the piano part was interpreted just a bit too heavy and cumbersome, also lacking the finer shadings of such lace-like phrases as these of Saint-Saens. Nevertheless, Miss Marleau is an excellent pianist, having fine, round tone and commanding a very facile technic. No doubt with more experience in ensemble playing she will surely add to her already gratifying musicianship.

The writer was sorry to have had to leave after this number to attend other events. The rest of the program included: Quintet in E flat (Mozart), for oboe, clarinet, horn and bassoon and piano, and Sextet Suite op. 4 (Ch. Quef), for flute, oboe, clarinet, horn, bassoon and piano.

Robert Polak, the distinguished violin virtuoso, gave the third of a series of concerts at the San Francisco Conservatory of Music recital hall on Friday evening, January 27. The program began with violin sonata in D major by Handel, which Mr. Polak interpreted with exceptional insight into the musical values of the works. To interpret a Handel sonata adequately an unusual degree of musicianship is required for its very simplicity of style requires unusual versatility in emotional expression which Mr. Polak succeeded in obtaining to the satisfaction of his large audience.

This sonata was followed by a work new to San Francisco—namely, Sonata in A minor for violin and piano, by Ildebrando Pizzetti, one of the latter-day Italian composers. Unlike most of the ultra-modern creative musicians, Mr. Pizzetti is not an extremist. While his sonata occasionally oversteps the limits of conventionality it never degenerates into the bizarre. It contains considerable melodic values, reveals a definite character of form, contains developments and easily comprehended continuity of thematic material and actually delivers a definite message. There are, it is true, certain puzzling, and not always pleasing, dissonant effects, but, taking it altogether, this sonata is a worthy addition to musical literature. It was played by Mr. Polak and Mr. Elkus with exceptional grasp of its artistic merit and with effective emphasis of its numerous technical intricacies.

The following group of violin solos transcribed for the violin by Mario Corti delighted the audience because of their enjoyable construction, their caressing melodies

and their well defined rhythms. Mr. Polak received a well deserved ovation while Albert Elkus, whom we had not heard for some time, caused us much pleasure by reason of his rare musicianship and his fine manipulation of his predominating pianistic faculties. This group of Corti transcriptions was as follows: (a) Adagio (Corelli), (b) Minuetto (Ferrari), (c) Arietta (Martini), Gavotta Variata (Pugnani).

Cantor Reuben R. Rinder of Temple Emanu-El of San Francisco and Warren D. Allen of Stanford University deserve exceptional commendation for their successful and artistic presentation of Handel's famous oratorio Israel in Egypt with the combined choirs of Stanford University and Temple Emanu-El. There were two performances of this work. The first was under the direction of Mr. Allen and took place at the Memorial Church at Stanford University on Monday evening, January 23, being the twenty-fifth anniversary of its dedication, and the second performance was given under the direction of Cantor Rinder at Temple

SAN FRANCISCO SYMPHONY ORCHESTRA

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CURRAN THEATRE

Sunday, February 26, 2:45 P. M.

PROGRAMME

1. Overture to "William Tell".....Rossini
2. Ballet Suite, "Coppelia".....Delibes
3. Rapsodie Espagnole.....Ravel
4. Two Hungarian Dances.....Brahms
5. Funeral March of a Marionette.....Gounod
6. Caprice Viennois.....Kreiser
7. Overture, "1812".....Tschaiakowsky

Tenth Pair of Symphony Concerts

CURRAN THEATRE

Friday, March 2, 3:00 P. M.

Sunday, March 4, 2:45 P. M.

Soloist: FRANCES BERKOVA, Violinist

PROGRAMME

1. A New Symphony in an Older Style.....Frederick W. Warnke
Allegro moderato Andante con moto
Vivace
(First time anywhere)
2. Symphonic Poem, "The Preludes".....Liszt
(By request)
3. Concerto for Violin, E minor.....Connus

FRANCES BERKOVA

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MABEL PRIMA DONNA SOPRANO
Riegelman

COMMUNICATIONS ADDRESSED
CARE MUSICAL REVIEW WILL
BE FORWARDED

OAKLAND'S MUSICAL OPPORTUNITY

(Continued from page 3)

the organization labors during a transcontinental trip. Besides, Oakland, like San Francisco, has no opera house and the transformation of its Auditorium into an adequate playhouse is also costly. However, we still are under the impression that musical appreciation, coupled with civic pride, should enable the transbay cities to make a very fine showing.

And since Oakland and her sister cities are always helping San Francisco when their co-operation is needed, the San Francisco musical public should reciprocate on this occasion by backing up Oakland's fine enterprise. While commercial and political interests of rival communities are always at loggerheads, let the musical interests stand for harmony and neighborly co-operation.

Emanu-El on Friday evening, January 27, with Wallace A. Sabin as organist.

The soloists at Stanford University were: Violet Cowger, soprano; Zelig Vaissade, soprano; Ruth W. Anderson, contralto; Hugh Williams, tenor; James Isherwood, bass, and P. H. Ward, bass. The soloists at Temple Emanu-El were: Zelig Vaissade, soprano; Esther H. Allen, contralto; Hugh Williams, tenor; James Isherwood, bass; P. H. Ward, bass. Mrs. Edward Young and Griffith Williams were the pianists. The orchestra was selected from the members of the San Francisco Symphony with Orley See as concert master.

Large audiences that crowded the spacious auditorium of the temples of worship, in which the oratorio was given, thoroughly enjoyed the excellent ensemble work of the chorus as well as the fine voices and interpretations of the soloists. Both Mr. Kinder and Mr. Allen merit hearty congratulations for the success of these events which justifies the presentation of other oratorios under similar auspicious conditions.

Walter Gieseeking, regarded by many critics as the greatest of the piano virtuosos of the last few years, gave three concerts in San Francisco on Sunday afternoon, January 29, Friday evening, February 3, and Sunday afternoon, February 5. On two of the programs Bach, Schumann and Debussy were the principal composers; at the second concert Beethoven, Chopin and Grieg were the leading classicists. One of the predominating characteristics of Mr. Gieseeking's pianistic art is his invariably clean, mellow and unforced tone, manipulated in a fashion to obtain the most exquisite shadings and nuances. Indeed, as a tone colorist Gieseeking stands in the front ranks of exponents of pianoforte literature. This notable art of repression is particularly effective in such compositions as those by Debussy and Beethoven's Moonlight Sonata, as well as the Chopin works.

Whether it is equally desirable in works like those of Bach, Schumann and similar composers remains a point worthy of discussion. On the other hand, Mr. Gieseeking is a master of interpretation in the more modern works like Casella, Scriabin, Ravel and others. Since the works of these moderns depend so largely upon a successful display of tone color effects, the beauty of one obtained by Gieseeking lends itself singularly well to the adequate phrasing of these compositions.

Gieseeking made a powerful impression upon the audiences who heard him, and were not for the fact that the musical public is simply swamped with musical events this season, and hence unable to attend every concert, he would unquestionably have attracted three crowded houses. Even so, his audiences were large and unusually enthusiastic. Mr. Gieseeking's programs were so representative that they deserve quotation in this column:

First program: J. S. Bach—Partita in B, No. 1; Robert Schumann—Kreisleriana, op. 16 (8 fantasieen); Alfredo Casella—Sonatina; Claude Debussy—Five Preludes; Alex. Scriabin—Fourth Sonata, op. 30 (F sharp major). Second program: L. van Beethoven—Sonata, C sharp minor, op. 27, No. 2; Robert Schumann—Etudes Symphoniques, op. 13; F. Schubert—Three Moments Musicaux; F. Chopin—Ballade, A flat major; C. Debussy—Children's Corner. Third program: J. S. Bach—English Suite, D minor, No. 6; Robert Schumann—Fantasie C dur, op. 17; Claude Debussy—Reflets dans l'eau, La Soiree dans Grenade, La Cathedrale engloutie, Poissons d'Or; Maurice Ravel—Ondine.

The Pro Arte Quartet appeared as one of the attractions of the Alice Seckels Matinee Musicales in the new Norman ballroom of the Fairmont hotel on Monday afternoon, February 13. This distinguished organization had chosen the following program: Quartet in D minor, op. 13 (Mozart), Quartet No. 7 (Milhaud) and Quartet in F (Ravel). Pro Musica introduced the Pro Arte Quartet to the San Francisco musical public last year and, thanks to its unquestionable ability and exemplary ensemble playing, it found immediate recognition. On this most recent occasion the Pro Arte Quartet solidified the impression already made.

Like most artists blessed with the spirit of youth, they interpreted the classics with a vitality and enthusiasm that accentuated their varying beauties. The lacework effect of the Mozart quartet, with its intertwining themes of poetic suavity, was played with unusual authority. The more dramatic style of the Ravel work was endowed with that musicianship required to emphasize the numerous ideas which the distinguished French composer knows so well how to express in notes. The Milhaud message was delivered with such convincing style and virtuosity that even though it persisted in presenting many disagreeable characteristics of the ultra-modern style, numerous pleasant and surprisingly interesting passages were notable.

There can not be any doubt in the mind of those well acquainted with the merit of musical performances that this program by the Pro Arte Quartet was one of the most important and most enjoyable musical events of the season.

Max Panteleieff, baritone, and formerly of the Russian Grand Opera Company, gave the first of a series of three vocal recitals at his residence studio, 2209 Van Ness avenue, on Monday evening, February 13. All these recitals present exclusively Russian compositions and Mr. Panteleieff, being a specialist and authority on such works, is able to add to the knowledge of music lovers interesting information in the way of Russian interpretations. He is an artist of superior charac-

SCHUMANN-HEINK'S PERENNIAL ART

(Continued from page 3)

public appearance. Those of us who sat through this concert are convinced that the moment Schumann-Heink stops her public appearances, there is no artist in the world today who can take her place or who even can become her successor. There has always been only one Schumann-Heink, there is today only one Schumann-Heink and there never will be a Schumann-Heink again.

Mme. Schumann-Heink's program consisted of those gems of vocal literature which always proved her most effective vehicles. The enthusiasm and cordiality of her audience was such as to require many encores and the diva was as generous and as kind as ever. It was a farewell concert of which the world-renowned artist has reason to feel proud.

The possessor of a fine, ringing and true voice used in a manner to accentuate the inner meaning of the lyrics, Mr. Panteleieff exhibits a taste of exceptional discrimination. He phrases with distinct authority and the dramatic changes of a work are not only reflected in the artist's vocal coloring, but they are also evident in his facial expression and in the virility of his declamation.

It would be difficult, if not impossible, to choose the works that seemed done in the best manner. There was a uniformity of excellence prevalent among all the numbers of the program which in addition to the artist's vocal intellectuality also revealed the singer's remarkable versatility. Mr. Panteleieff had as his assisting artist Consuelo Cloos, mezzo-soprano, who also sang Russian songs and appeared in duets with the baritone. She has an unusually rich, flexible voice which at one or two occasions suffered somewhat from nervousness, but which in the main was used with fine artistic discretion. Miss Cloos, who is Mme. Panteleieff in private

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life, has the knack to obtain delightful poetic effects in her vocal expressions. Her diction is excellent and her style is appealing.

Both artists appeared in picturesque costumes. The accompaniments were played with splendid taste and decided skill by Rosalind Borowsky. The program was as follows: Kol Slovan (Slavonian Hymn) (Bortniansky), Max Panteleieff and Consuelo Cloos; Aria from Life of the Tzar (Glinka), Aria from Ruslan and Ludmilla (Glinka), The Worm (Dargomijsky), Max Panteleieff; The Desert (Balakirev), Consuelo Cloos; Prologue from Demon (Rubinstein), Max Panteleieff and Consuelo Cloos; Aria from Demon (Rubinstein), Wedding Song from Nerone (Rubinstein), Max Panteleieff; Romance (Rubinstein), Consuelo Cloos; To a Little Star (Moussorgsky), Consuelo Cloos; Serenade (Moussorgsky), Polkavodetz (Moussorgsky), Aria of Varlaam from Boris Goudonoff (Moussorgsky), Song of the Flea (Moussorgsky), Max Panteleieff; Folk Songs, Consuelo Cloos.

The second Panteleieff recital will take place Monday evening, February 20, when the following program will be presented: Aria from Pique Dame (Tschaikowsky), Do Not Speak, Beloved (Tschaikowsky), Aria from Eugene Onegin (Tschaikowsky), Max Panteleieff; Aria Pauline from Pique Dame (Tschaikowsky), Aria from Cheradeka (The Mermaid) (Tschaikowsky), Be It a Bright Day (Tschaikowsky), Consuelo Cloos; Once More I Am Alone (Tschaikowsky), Benediction (Tschaikowsky), Aria from Yolanda (Tschaikowsky), Max Panteleieff; At the Fountain (Cui), Aria Konchakovna from Prince Igor (Borodin), Consuelo Cloos; Aria Prince Galitsky from Prince Igor (Borodin), My Native Land (Borodin), Le Prophete (Rimsky-Korsakov), Max Panteleieff.

The third and final program will be presented on Monday evening, February 27, when the following series of compositions will be interpreted: Aria from Alecko (Rachmaninoff), When Night Descends (Rachmaninoff), Twilight (Sahnovsky), She Laughed (Leishin), Max Panteleieff; O Twine No Blossoms (Gliere), Could I Express in Song (Malashkin), Consuelo Cloos; Flies (Greve-Sobalevsky), Berceuse (Arensky), The Captive (Gretchaninow), Max Panteleieff; Revery (Arensky), Steepe (Gretchaninow), The Wounded Brich (Gretchaninow), Slumber Song (Gretchaninow), Consuelo Cloos.

Leonard B. McWhood, professor of music at Dartmouth College and visiting member of the music faculty of the University of California, began a series of lectures at the Clift hotel Monday morning, February 13. The subject of this first of six lectures was The Purpose of Music in Human Life. To do justice to Mr. McWhood's ability as a lecturer and to the vast instructive character of the address is impossible in a publication as limited in space as this one. We can, however, say with the utmost sincerity that these lectures by Mr. McWhood form a most useful part of San Francisco's musical life. Mr. McWhood is lucid in his dissertations and speaks in a calm, undemonstrative manner, punctuating the more important points of his talk without unnecessary histrionic efforts, and he understands how to retain the attention of his hearers from the beginning to the end of his discourse. On Monday morning, February 20, Mr. McWhood will speak on The Origin of Music; on February 27 his subject will be Music of the Ancient World, and on March 5 the lecture will deal with Musical Development Up to Beethoven.

The Arrillaga Musical College presented a unique program of Operatic Divertissements at the college recital hall, 2351 Jackson street, on Friday evening, February 10. The program was presented by Carlos Sebastian, head of the vocal department, some of

his pupils and Myrtle Dingwall, the ever-proficient prima donna soprano, who gave a very striking presentation of Tosca, specially so from a vocal and histrionic point of view. Carlos Sebastian, as Scarpia, acted with dignity and sang with assurance. The other members of the cast, the second act of the opera being given, were: Rene Sarazen, as Cavaradossi, Leo Burgard as Spoletta, Adolph Tewes as Sciarraone and Roberti, Chester Beck, Violette Matkovitch and Frank Iwanago as palace musicians.

The writer came just in time to hear the entire act of Tosca and is willing to confess that it was a most ambitious enterprise, which showed careful preparation and sincere effort in interpretation. The first part of the program was as follows: Scene one—Dance Memoirs—The Misses Madeline and Vivian Walsh, with Valerie Shattuck, May Fay, Marion Maurer, Josephine Montabu, Lucy Aldana, Betty Tobin; scene two—Chansons Melodiques—(a) Venetian Serenade (Drigo-Spaeth), (b) Silver Moon (duet) (Sigmond Romberg), (c) Ah Dis mois (Ah! Tell Me) (Carlos Sebastian), Verneena Elkin, Beatrice Wolf, Carlos Sebastian; scene three—Loi de l'opera—(a) Here Must the Smugglers Dwell from Carmen (Bizet), (b) All My Very Own (Barbara Hope), Nellie Stone; (c) The Red Rose from Monsieur Beaucaire (Andre Messenger), (d) Say No More (duet) (Andre Messenger), Myrtle Dingwall and Rene Sarazen; scene four—Madrigals d'Espagne—(a) Linda Maria Teresa (Manger), (b) Habanera from Carmen (Bizet), (c) Palabras d'amor (Mexican Love Song), Elsie Williams and Carlos Sebastian; entr' act—E luce van le stelle from La Tosca (Puccini), Irene King Orr, violinist, and William F. Lavy, pianist. This number was specially well rendered and formed the prelude to the second act of Tosca, already referred to. It was one of the most ambitious programs ever presented by the Arrillaga Musical College and attracted an audience that overflowed to the sidewalk.

GIGLI IN RECITAL

Following his triumphant appearance with the San Francisco Symphony of the previous evening, Beniamino Gigli, tenor of the Metropolitan Opera Company, gave his own recital in the Auditorium, Tuesday evening, February 7, this being the sixth attraction of Selby C. Oppenheimer's Concert Series.

There is something quite boyish and youthful about Gigli—he possesses a delightful personality, a naive manner and a good-natured smile that immediately ingratiates him with the audience. It is seldom that one hears an artist who seems to enjoy singing as much if not more than the audience enjoys hearing him.

From the opening number, an aria from Verdi's La Forza del Destino, until the closing, from Bizet's The Pearl Fishers, the audience was held spellbound, demanding encores after each number which the tenor generously gave. Mr. Gigli has sung in San Francisco many times but it is doubtful whether he ever appeared in more brilliant form. His glorious voice resounded in all its splendor, warmth and nobility. It is rare indeed to hear a voice of such marvelous resonance and richness and even rarer to hear a voice used with such finesse, variety and beauty; his mezza voce is exquisite. Gigli is a genuine Italian operatic artist, faithful to the purest traditions. He is adept in the lovely graces of bel canto and is master of Italian diction. He sang two groups of songs, but, naturally, was best in the operatic excerpts. Hearing the power, dramatic fire and emotional intensity with which he sang the arias would be sufficient to convince any audience that he is by far the greatest heroic tenor of the Italian school of the day.

The Auditorium was packed from floor to roof. Enthusiasm knew no limit—there was not only hand clapping, but the usual

shouting of "bis" by Mr. Gigli's countrymen and the calling for the songs they wanted him to sing.

Thanks are due Selby C. Oppenheimer, who printed in the program a special request for the people to kindly refrain from rushing to the platform at the conclusion of the concert. At last one heard the final encores in peace and comfort. It is to be hoped that other managers will follow in Mr. Oppenheimer's footsteps and issue a similar request. This habit of people rushing madly down the aisles, jumping over seats, and literally stepping all over one certainly was a nuisance to everyone, the artist and the concert-goers whom, as Mr. Oppenheimer states, "are entitled to enjoy the complete concert in the seats which they have purchased."

Mr. Gigli was assisted in the program by Miss Frieda Williams, soprano, and Miquel Sandoval, pianist. C. H. A.

GENTLE SCORES IN ORATORIO

That Alice Gentle, the brilliant American mezzo-soprano, is a magnificent singing-actress and a versatile artist has been acknowledged by music critics of note from one end of the United States to the other. Up to the present time, Miss Gentle has confined her activities only to the operatic stage. But John Smallman, director of the Los Angeles Oratorio Society, prevailed upon her to assay the soprano role in his recent production of Mendelssohn's glorious oratorio, The Elijah, with the result that Miss Gentle created a personal triumph. This bit of news is according to the various critics of the Los Angeles daily papers. Bruno David Ussher of the Los Angeles Express stated: " * * * First solo honor goes to Alice Gentle. It is gratifying to hear this operatic star find her metier also in sacred music. She emotionalizes the soprano role well, without depriving it of dignity."

Patterson Green of the Examiner writes: " * * * The really stirring solo passages were provided by Alice Gentle, whose vibrant soprano voice was in excellent condition. If there were moments of over-emphasis, they amounted to little in view of the dramatic conviction, the intelligent shading and the tonal vitality of her work."

The Los Angeles Herald through Carl Bronson writes: " * * * Alice Gentle, as the soprano soloist of the occasion sounded a new note in her artistic achievements and proved to be one of the really great oratorio sopranos of the day. Her declamatives enunciated with fiery vehemence and her solos were devoid of theatrical tinsel and were sincerely impressive."

The Los Angeles Times printed: " * * * Alice Gentle sang brilliantly and won the audience without reserve by her dramatic ability in "Hear Ye, Israel."

SCHUBERT CENTENNIAL

The first recital in San Francisco to honor Franz Schubert's centennial will be given by Ernst Bacon, pianist, and Evelina Silva, mezzo-soprano, at the Founder's Auditorium, Women's building, on Friday evening, March 9. The program is sponsored by the San Francisco Conservatory of Music.

Nelda Lichtenstein and Herman Salinger were married in San Francisco on Friday, December 23. Mrs. Salinger is the daughter of Mr. and Mrs. Victor Lichtenstein, prominently identified with the musical life of this city, while Mrs. Salinger also took a lively interest in musical affairs prior to her marriage and no doubt will continue to do so. The Musical Review, although being somewhat tardy, nevertheless joins the many friends of Mr. and Mrs. Salinger in wishing both the best of contentment and good fortune in their journey through life.

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from Mining Camp *to* Metropolis

By ALFRED METZGER
Editor Pacific Coast Musical Review



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RECOLLECTIONS OF THE MUSICIANS CLUB

By JOHN HARADEN PRATT

(Continued from last issue)

On this propitious occasion will we drink the health of California's representative organist at the World's Fair—Mr. Wallace A. Sabin, familiarly known as "Unser Wally."

Mr. Weil has something up his sleeve for Ladies' Night in May. You may ask him about it with impunity.

SAMUEL SAVANNAH, Secretary.

ROBERT TOLMIE,
President.

(The composers whose works will be given on California Day at the World's Fair are: S. G. Fleishman, Oscar Weil, F. Zech, Jr., H. J. Stewart, Samuel Bollinger, W. J. McCoy, R. A. Lucchesi, H. B. Pasmore.)

San Francisco, May 12, 1904

The Annual Ladies' Night will take place at the California Hotel on Tuesday evening, May 24, at 7:00 o'clock. It will be, as usual, a formal dinner, and the price per plate, by special arrangement, \$1.50.

There will be speeches afterward, grave and gay, by Mr. Thomas O'Connor, Mr. Louis Hirsh and Mr. Harry Cowell.

The program this year, of exceptional excellence, by the way, will consist of the Brahms Gypsy Lieder for mixed quartet and piano; three songs for soprano by Lyle C. True, and a group of children's songs for grown-ups, and the Mozart String Quintet in G moll. Those taking part:

MISS FLYNN	MR. ONSLOW
MISS WHEELER	MR. HENLEY
MRS. FICKENSCHER	MR. FICKENSCHER
MISS PASMORE	MR. FUHRER
MISS THARP	MR. SAVANNAH

The Secretary would like your lists of guests as promptly as convenient. The Council feels confident in predicting an evening of unusual merit as regards dinner, toasts and music, and hopes to see a generous sprinkling of members present.

SAMUEL SAVANNAH, Secretary.

ROBERT TOLMIE,
President.

The late S. G. Fleishman, whose name is mentioned above, had resigned from the club during Mr. Weil's term as president. Mr. Weil said to me once that there had been friction between him and Mr. Fleishman, and instead of withdrawing immediately the latter had waited a decent time, thus showing a delicacy of feeling that was characteristic of Mr. Fleishman's fine personality.

January, 1905, begins with a new council.

President.....	H. B. PASMORE
Vice-President	ARTHUR FICKENSCHER
Secretary and Treasurer.....	JOHANNES C. RAITH

Council Members

W. A. SABIN and F. DELLEPIANE

The January dinner was at the Terrace Garden, 125-127 Mason street. That in February at Mr. Savannah's residence, 1553 Fulton street. Following is the jolly program. No. 4 of Part II was killing. While Mr. Dellepiane played the first eight measures of the Maiden's Prayer, the numbers a, b, c and d were executed, the first eight measures on the piano being repeated until each number was finished. My "round" was in three voices, with words paraphrasing those of the Maiden's Prayer. We were all hilarious over the revival of the numbers from "Jimmy."

"A DOUBLE BARREL SHINDIG"

(as Mark Twain would say)

or

"THE MUSICIANS' CLUB BEFORE AND AFTER PUNCH"

PART I

"There is in music something which traverses the ear as a door, the reason as a vestibule, and which goes yet further."—Saint-Saens.

SAMUEL SAVANNAH, Conductor

Participants

MISS LILLIAN SPINK	REV. DR. SALOMON
MISS DOROTHY PASMORE	MR. A. FICKENSCHER
MR. S. SAVANNAH	MR. WALLACE VON HELMS

1. Quintet for Strings, G minor.....Mozart
Allegro
Minuet
Larghetto
Adagio
Allegro Vivace

2. Vocal Solo—Le Chalet.....Adam.

REV. DR. SALOMON

PUNCH!

PART II

"He who lives without folly is not so wise as he thinks."—Cervantes.

F. DELLEPIANE, Non-Conductor

Perpetrators

MR. A. A. MCCURDA	MR. H. P. PERRY	MR. ELIAS HECHT (Flute)
MISS MILLIE FLYNN	MRS. CECILIA DECKER COX	MISS JULIA THARP
THE PASMORES, THE CLUB, ET AL.		

1. Negro Melodies arranged for Trio by H. B. Pasmore—

Dixie in a New Dress
Old Black Joe with Mended Clothes
Listen to the Nocking (?) Bird
What is it? A musical conundrum
O Susanna! a la Dvorak

THE PASMORES

2. Excerpts from Oratorio "Jimmy, lend me your Saw!"—

a. Canon	Sabin
b. Fugue	Pasmore
c. Duet	Fickenschers
d. Three-Voiced Canon	Pratt
e. Finale with Violin and Flute Obligato.....	McCoy

3. Burlesque for three violins (but alas! not one violinist).....Hermann

MESSRS. FICKENSCHER, PASMORE, MARTINEZ

4. Excerpts from Cantata "The Maiden's Prayer"—

a. Introduction	Dellepiane
b. Round	Pratt
c. Intermezzo for Violin and Piano.....	Dellepiane
d. Finale for Quartet.....	Weil

Chorus, Piano, Bassdrum and Cymbal Accompaniment

MORE PUNCH!

In March there were accessions to the club of Dr. M. Salomon (cantor Bush street synagogue) and Homer Henley. Although often our guest, singing for us, Mr. Henley had up to this time neglected to join. I am sure he was not looking for the presidency at that early date. Charles Keeler was presented with honorary membership.

We must remember as we go along that Mr. Pasmore is now president. He planned a most successful night at Rato's Restaurant, 601 Merchant street, for May 23. I will quote the beginning of the invitation:

"Talk about Olympic dinners.—It's one bliss from the beginning until long after the end. Fun was supreme king. How well the last one agreed with us will be seen from the following list, at the head of which stands, as it ought to be, our dear President with 205½ lbs. after-dinner weight; your Secretary with 181½ is a close second, then comes our Past Grand Secretary, Mr. Savannah, with 170, and Mr. Martinez with 160 (accordingly he will be the next secretary), also Mr. Dellepiane, 132; Mr. Bollinger, 129; Mr. Fickenschers, 118 31/100, made a very fine showing; Mr. Pratt did not care to burden himself with more than 113, so he charged his gain to his height; he said, however, he would rather carry it in his brain, than on his back. About the rest the Secretary is bound to strict silence, as they wish to avoid notoriety."

Mr. Pasmore, with his family, left in September, 1905, for Berlin, and Arthur Fickenschers took the helm. A dinner and "farewell" was held at Rato's on September 5.

October 23 a reception to Prof. Wolle and his wife was given at the home of Mr. Fickenschers, acting president. Dr. Wolle had been appointed to the chair of music at Berkeley.

In November, on the 28th, the club met at Mr. Sabin's, 1628 Larkin street. The nominating committee, myself and Messrs. Maurer and Henley presented the following ticket:

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By CONSTANCE ALEXANDRE

Alfred Hertz' name has become so closely linked with that of Richard Wagner that it is almost impossible to mention the one and not the other. In Wagner, Hertz is completely in his element. He has been justly recognized throughout the musical world as one of his most authentic and authoritative interpreters. To this distinguished conductor and artist more than anyone else, San Francisco music lovers owe a debt of gratitude, for the glimpses he has given them into the wonders of the music-dramas have been memorable experiences.

At the popular concert in the Curran Theatre, Sunday afternoon, February 12, Mr. Hertz gave three excerpts—the Overture to the Flying Dutchman, Traume (a study taken from the second act of Tristan und Isolde), and the Prize Song from Die Meistersinger. Frankly, Wagner has written music that appeals to the emotions, which at the same time contains much that is of the intellect. It is music of power and majesty, steeped in beauty and divinely inspired. This music when played with understanding and feeling makes the most indifferent feel its intensity.

The audience made it abundantly clear that this was music it greatly enjoyed. Credit for this cannot be allowed entirely to the genius of the composer. The performance it received at the hands of Mr. Hertz and the San Francisco Symphony Orchestra well deserved the acclaim given it. The playing was electrifying and the music became gorgeously alive. How eloquently and with what richness of tone did Mischel Piasso's violin sing those exquisite final phrases of the Traume!

The contrast between the playing of the Overture to the Flying Dutchman and the Traume was most interesting and convinced me of one fact—that Mr. Hertz can obtain from the orchestra a fineness and beauty of tonal quality whether pianissimo or fortissimo that no other conductor who has guided this organization thus far has been able to get. The other number that was so greatly appreciated was the Suite from Massenet's Le Cid.

Nikolai Orloff, pianist, who has been heard several times during the past couple of weeks, gave a creditable account of himself

in the Tchaikowsky Concerto, playing the piano part with authority, good accent and considerable brilliancy, if not always with the bigness and power that this particular work demands. The sympathy and finesse of the orchestral accompaniment that Hertz obtained for Mr. Orloff were also worthy of special remark.

NIKOLAI ORLOFF RECITAL

By CONSTANCE ALEXANDRE

The piano recital in Scottish Rite Hall, on Thursday evening, February 9, by the young Russian, Nikolai Orloff, was among the outstanding events of a very full week of music. Mr. Orloff, who was presented to San Francisco music lovers by the Wolfsohn Musical Bureau of New York, Inc., played to a large sized audience that gave every indication of being tremendously impressed with his pianistic art. With the exception of a group of short pieces by Liadoff, Scriabine and Ravel, Orloff's program was decidedly uninteresting and most conventional, however it served him well to reveal his attributes as a musician.

A fine musical intelligence, a very highly developed technique are his most valuable assets. Orloff's touch is admirable and he frequently drew from the piano effects of softness and fine shading which were greatly admired, being equally effective in the phrases requiring sonority in which he displayed a wealth of tone vigor perfectly consistent with harmony and pleasing to the ear. His playing is strongly characterized by individuality, the Schumann Etudes Symphoniques being well proportioned, full of virility and exhibiting a broad, fluent style. The extreme clarity and neatness of his playing, which, combined with his sure sense of rhythm, made the Gluck Gavotte and Scarlatti Capriccio particularly enjoyable. It was the Chopin numbers, however, which aroused his audience to the greatest enthusiasm. In these Mr. Orloff attained the maximum of his interpretative powers, bringing out tonal contrasts with telling effect and giving expression to passages of genuine sentiment. Mr. Orloff was not so successful with the moderns, particularly Ravel's Jeux D'Eau which requires a certain imaginative coloring and subtlety of phrasing to convey the proper atmosphere and spirit.



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LEONORA CORONA

Mr. Sayac, the well-known French impresario, heard Leonora Corona at the last Biltmore concert and was so greatly impressed with this beautiful young Metropolitan star that he immediately engaged her for six performances next August. Miss Corona will sing three concerts at Ostende, Belgium, and three "Tosca" performances at Deauville, the famous summer resort in France. Three performances will be followed by opera and concert engagements in Holland and Germany, for which arrangements are now under way through Miss Corona's manager, Annie Friedberg.

DRUCKER, A TRUMPET VIRTUOSO

Vladimir Drucker, first trumpet of the San Francisco Symphony Orchestra, is without a doubt one of the foremost trumpet soloists before the musical world. Only too often a first-class musician in an orchestra is lost among the large personnel and, unless he has a solo to interpret, the audience barely pays attention to him. In this manner some of the most valuable instrumentalists in a symphony orchestra do not receive adequate credit for their services except insofar as their remuneration is concerned. As it happens, the trumpet is one of the most important and most "sensitive" instruments of a symphony orchestra. Because its tone is so prominent, the least deviation from pitch, the least defect in interpretation, stands out like a boil on the body musical.

The writer has been discussing the San Francisco Symphony Orchestra with some of the most distinguished conductors, including Alfred Hertz. Everyone has a good word for Vladimir Drucker. They emphasize the fact that he is dependable, that he grasps quickly what is told him and that he possesses the knack of shading to a most gratifying degree. Among the visiting conductors, who were specially enthusiastic about Mr. Drucker, was Bruno Walter, Ossip Gabrilowitsch and Emil Oberhofer. They all dwelt upon his dependability and his velvety tone.

Born in Russia, a pupil of the Moscow Imperial Conservatory where he studied under Professor W. Brandt and Professor A. Adomoff, Vladimir Drucker was awarded the silver trumpet upon his graduation in 1915. The following year he became a member of the Koussevitzky Orchestra, where he also played under the batons of the late Arthur Nikisch and other eminent conductors. In 1918, Mr. Drucker toured the Orient, and in 1919 was engaged by Walter Henry Rothwell for the Los Angeles Philharmonic Symphony Orchestra where he played first trumpet for four seasons before joining the New York Symphony.

Mr. Drucker has the distinction of having been the first trumpeter to play solo with the New York Symphony and to have no less a person than Mr. Damrosch as his accompanist on the piano. The excuse for featuring Mr. Drucker, the trumpeter, and Mr. Damrosch as pianist, was Saint-Saens' famous septet for trumpet, piano and strings. Writes Lawrence Gilman, in the New York Herald: "Mr. Damrosch, the pianist, played with brilliant skill and infectious gusto, while Vladimir Drucker, the trumpeter, sang with the stillest, smallest voice we have ever heard issue from the throat of that noble but obstreperous instrument." And Bruno Walter, during his guest conducting in New York, lets the world know that "Besides his musical and technical qualities, Mr. Drucker has a wonderful golden tone."

After two successful seasons in the East, Mr. Drucker decided to return to California. On hearing of his departure, Mr. Damrosch wrote to him: "We all regret very much that you are leaving us to return to California. During your stay with us you have proven yourself not only a fine artist on your instrument and punctilious in your work at rehearsals and concerts but a good colleague as well. I wish you continued success," etc.

Mr. Drucker is just completing his third consecutive season as first trumpeter of the San Francisco Symphony Orchestra. He is an artist of the highest rank; a modest, unassuming man, beloved by his colleagues and all his friends.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

THE ABAS STRING QUARTET

An Unusually Efficient Ensemble Organization Which Has Won a Coastwide Recognition for Its Superior Artistic Qualities

The Abas String Quartet, organized in August, 1927, shortly after Mr. Abas' arrival in San Francisco, has within six months gained a leading position among the chamber music organizations of Western America. Owing to its regular weekly programs over Station KPO, it has largely contributed to raising the musical standard of radio music to a marked degree, and the hour set aside for this classical entertainment has become one of the most popular periods in the broadcasting field of the Pacific Coast.

The Abas String Quartet has appeared with equally brilliant artistic success at various private and public functions under the sponsorship of the Philharmonic Society of San Mateo and at the initial concert of the Pacific Musical Society in San Francisco. The quartet has planned three concerts to be given during next musical season. The first of these three programs will be devoted to compositions of Franz Schubert. The other programs will be announced later.

The four musicians comprising the Abas String are among the finest anywhere. They have not only had ample experience, but they possess exceptional artistic faculties backed by a musical intelligence that results in the most delightful comprehension and interpretation of classical musical literature. Nathan Abas is a violinist of the highest musicianly qualifications and an artist from head to foot. Here are a few brief biographical sketches of each one of these musicians:

Nathan Abas, violinist, was born and educated in Holland. At the age of 18 he toured Holland as a soloist, appearing on this tour under William Mengelberg. The same year he organized a string quartet, of which he was the leader. Upon coming to America he resumed his studies under Franz Kneisel

of the Kneisel Quartet. Mr. Abas has concertized successfully in the East, both as a soloist and with the Abas String Quartet.

Michel Penha, also a Hollander by birth and education, has toured Europe and the Americas as a soloist, with tremendous success. For five years he was first cellist with the Philadelphia Symphony Orchestra, which position he now holds with the San Francisco Symphony Orchestra.

Romain Joseph Verney was born in Paris and was a prize pupil of the Conservatoire of that city. He has held successfully the position of first viola with such outstanding organizations as the Opera Comique, the Chicago Opera Company, the New York Philadelphia and San Francisco symphony orchestras.

William Wolski, the fourth member, also a violinist, has studied extensively in the musical centers of Europe with Sezcik and Hubay. He concertized successfully in Europe and has toured America with Maria Jeritz.

HANSEL AND GRETEL

The fairy opera, *Hansel and Gretel*, by Humperdinck, will be given by an all-children cast, Saturday afternoons, March 16 and 17, at the Women's City Club Auditorium, 465 Post street, beginning at 2:30 o'clock. It will be produced by the Children's Choral Club of Berkeley, of which Wheeler Beckett is director and conductor with the management in the hands of Alice Metcalf. This is the only company in America entirely composed of children who have given this opera, all these being under 14 years of age. Each one has been drilled in every role, and any child is able to take any part at a moment's notice, should accident occur to the assigned one. The City Club will serve luncheon to the little troupe from noon until time to prepare for the performances.

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Wednesday—RESURRECTION (in French)—Mary Garden, Jackson, Claessens, Hamlin, Maison, Formichi, Mojica, Defrere and others. Conductor, Moranzoni.

Thursday—LA GIOCONDA (in Italian)—Rosa Raisa, Van Gordon, Lenska, Cortis, Rimini, Baromeo, Nicolich, Oliviero, Sandrini and others. Ballet. Conductor, Polacco.

Friday—SNOW MAIDEN (in English)—Mason, Lenska, Jackson, Kargau, Claessens, Hackett, Bonelli, Baromeo, Defrere and others. Ballet. Conductor, Weber.

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NEW CADMAN OPERETTA

Before leaving this week for his annual concert tour of the Northwest, Charles Wakefield Cadman, beloved American composer and pianist, completed the work of his newest operetta, *The Bells of Capistrano*, the libretto of which was written by Charles

and Juanita Ross of San Diego. Mr. and Mrs. Ross were also authors of his new high school operetta, *Ghost of Lollypop Bay*, recently given a premiere in Glendale.

Mr. Cadman will conduct a composition class in Portland, Ore., before leaving for concert dates throughout Oregon and Washington. He will return to Los Angeles on March 7, as he has been engaged by the

National Broadcasting Company, Inc., to give an operologue of his latest operatic success, *A Witch of Salem*, assisted by a quartet of Margaret Messer Morris, soprano; Ivan Edwards, tenor; Rosalie Barker Frye, contralto, and Harold Kellogg, bass-baritone. The Western premiere of this opera will be given by the Chicago Civic Opera Company two days later.

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LEO CARILLO AT THE ORPHEUM

The Orpheum Theatre will present one of the most interesting and popular bills of the present season for the week starting this Saturday matinee, when four headliners will vie for popular favor with the patrons of that famous playhouse.

These four headliners are all well-known in San Francisco, as some of them are natives of California and have risen to stardom through their ability. They will include Leo Carrillo, always a great favorite whenever and wherever he appears and former star of such big hits as the Theatre Guilds, *They Knew What They Wanted*, *Lombardi Ltd.*, *Gypsy Jim*, *Magnolia* and *The Padre*, in *Little Stories of Real Life*; Charles Ruggles, also a great favorite, bringing his own company, including Anne Freshman, Barbara Henshall, Florence Arthur and Lester Elliott, in a comedy playlet, *Wives, Etc.*; Dewey Barto and George Mann, who are entitled to their name of *The Laugh Kings*; and John T. Murray and Vivian Oakland, stars of the stage and screen, in *Songs and Satires*, assisted by Ernest F. Young.

Carl Freed, U-Rope's Foremost Musical Director, and His Orchestra; Stan Kavanagh, the Australian juggling humorist, and his company of funsters; and other Orpheum standard acts, will complete the vaudeville end of the program. The feature photoplay is a sparkling comedy called *Silk Stockings*, which centers around a pair of lovers and a pair of silk stockings, starring Laura La Plante with Otis Harlan and John Harron.

YOUNG PEOPLE'S SYMPHONY

The third concert of the second season of Young People's Symphony Concerts, under the able direction of Wheeler Beckett, took place in the Curran Theatre, Friday afternoon, February 10. The house was well filled upon this occasion by young people who, one of these days, will become faithful patrons of our regular symphony concerts. Mr. Beckett merits warm commendation for undertaking this enjoyable as well as educational series and for his ability to make them so interesting. His witty and instructive remarks, as usual, brought down the house. The demonstration of the string instruments was concluded at this event and at the next Mr. Beckett will begin to enlighten the children with the purposes of the woodwind instruments in the orchestra.

The principal works discussed and played included the first movement of Beethoven's Symphony, No. 1; Bach's Suite for Orchestra; Beauty and the Beast from Ravel's Mother Goose Suite, wherein Mr. Kolb's illustrations on the contra bassoon, which played a prominent role in this score, resulted in tickling the risibilities of the audience; Swing Low, Sweet Chariot, a Slave Hymn arranged by Beckett, was sung by the audience and Brahms's Hungarian Dances. These concerts are managed by Mrs. Alice Metcalf.

There is no publication of any kind that has done more for the resident musician than the Musical Review. Why not advertise in it?

ENGLISH SINGERS A NOVELTY

What will undoubtedly prove to be the novelty of the season in a musical way will be presented to music lovers of San Francisco at the Auditorium next Friday night in the English Singers of London. They are a body of six musicians, three men and three women, who for many years have cultivated the art of ensemble singing. In particular they have made a close study of the madrigalists of all countries, and it is in the polyphonic music of the sixteenth century that their greatest successes have been attained. Nearly all of their program is rendered in English while seated at a round table in informal manner, their songs are all given a capella, and their repertoire is devoted to the best examples of the great Elizabethan period of choral music comprising madrigals, canzonettes, folk-songs, motets and ballets, as well as the street cries of London and the old Italian cities.

The main feature of the entertainment of this sextet, aside from its charm and historic value, is the perfection in detail of interpretation. The English Singers have delighted audiences all over the world and for the past two years have made triumphant appearances throughout Eastern America. Their appearance here next Friday will be their first in this city, and Manager Oppenheimer feels certain that theirs will be an immediate conquest in San Francisco, where but one recital will be given, with the following extraordinary program, for which

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RESIDENT ARTISTS HAILED

Artists of Los Angeles, selected by the Resident Artists' Audition Board of the Hollywood Bowl Association, to make public appearance in the 1928 series of summer concerts, will be afforded an opportunity to perform in the Redlands Bowl as well. Mrs. George Mullen, president of the Redlands Community Music Association, in making these arrangements with Hollywood Bowl stated:

"Redlands Bowl invites the resident artist chosen for Hollywood Bowl to appear before its large audiences, in the belief that such wider opportunities extended to musicians of the southland will further the aim of both associations for community ideals.

Three artists will be selected for the coming season, instead of two, as last year—on vocalist, one pianist and an instrumentalist other than a pianist. Auditions close February 29. Application blanks and further details concerning this opportunity for bowl appearances can be secured from the Hollywood Bowl Association, 7046 Hollywood boulevard.

PIETRO CIMINI

Pietro Cimini, the noted Italian operatic and symphony conductor, although residing in Los Angeles, nevertheless has a large number of friends in San Francisco who rejoice in his success. He was received with unusual warmth here during the last opera season and scored an exceptionally great triumph with his matchless direction of The Jest. He conducts a large operatic and vocal training school in Los Angeles, which is attended by many industrious and ambitious vocal students of superior qualifications. He conducted a concert in Hollywood Bowl last summer, gaining enthusiastic endorsement from press and public. Many of his San Francisco friends are anxious to see him wield the baton at one of the summer symphony concerts this coming season.

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NORTH HEARS CALIFORNIANS

Pacific Coast Musical Review (Seattle) Representative Reports Concerts Broadcast in California

By **ABBIE GERRISH JONES**

(EDITORIAL NOTE—In this new department Mrs. Jones will, from time to time, record her impressions of California radio artists.—A. M.)

Seattle, Wash., January 27, 1928.

On January 19 Kajetan Attl played in Moon Magic, and I was perfectly delighted, as his harp might have been right here in my apartment, it was so clear. Isn't radio a wonderful thing? Do you ever get used to the wonder of it? I do not. On the contrary, it grows on me as I hear these friends and performers I know so well coming right into my home to play and sing for me. One night it was Los Caballeros from Los Angeles, and their program, given all in Spanish as to songs, and with the sound of guitars in the orchestra, was perfectly witching. One can so easily create the mental picture to go with these special programs.

On Sunday, January 21, I heard Easton Kent's fine tenor in Go Lovely Rose and Cowan's A Birthday, as well as a lovely number by Chadwick. On this same program Eileen Piggott, a new voice to me, sang Song of the Open, by Frank LaForge, and Tosti's Goodbye. On the 22d a lovely program was given by Rudy Seiger's Orchestra and Rudy's own voice came over the air in descriptive announcements to the various numbers. Again on the 25th Attl gave a group, one of which was particularly enjoyable. It was entitled Spanish Patrol, and was one of the most charming things I have ever heard him play. The orchestra deserves a word of praise for a delightful rendering of Rubinstein's Toreador Andalouse, a beautiful thing, delightfully given. Don't know whose orchestra this was. Wish I did. On the 26th I tuned in on the other chain, the ABC, to hear Phillida (is that right?) Ashley and Miss Feeley on a two-piano program and Eva Gruninger Atkinson, an old-time friend, who has sung on my own programs, and I have seldom enjoyed anything more. The two pianists played with such absolute precision and unity that it sounded like one instrument. The familiar Ruins of Athens march of Beethoven was particularly marked for these qualities, though all of their offerings were splendid. I heard Miss Ashley at one of the club concerts in San Francisco just before I left there to come up here, and she was doing wonderful work then. I have never heard Miss Feeley in solo work. Their work reminded me of the Estcourt-Turner concerts of some years ago.

Eva Gruninger Atkinson sung first Die Lorelei, and her beautiful voice never sounded more beautiful than when it came to me out of the air, her very personality making itself manifest in her songs. What a splendid instrument it is! The low voice

was organ-like in her rendering of Sappische Ode and in Liszt's Liebestraum it showed the gamut of possibilities, the high notes as clear and bell-like as a pure soprano. On this program Willa Potter Underwood was accompanying. Hearing Mrs. Atkinson called to mind Millie Flynn, who sung with her in the choir of Trinity when I was living in San Francisco. What has become of her? That was a lovely voice.

On this same evening Attl again played a harp number during the Moon Magic half hour. His instrument is peculiarly fitted for this witching hour, fraught with moonlight and fairy lore. Dorothy Talbot, coloratura soprano, also gave two numbers. The Arion Trio finished the program with a dainty Minuet and a Gavotte.

I shall listen with added interest to the "appearances" of both old-time friends, whose voices I so enjoy hearing again, and

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the newer ones whom I have not heard before, also, now that I have my own instrument to reach them with and bring them over these thousand miles to me. It makes home seem nearer and I fancy I will not feel quite so homesick for "My Ain Country" as I have been heretofore, now that I can in this way bring them all so close.

Tony Sarg's Marionettes will be presented by Alice Metcalf at Scottish Rite Hall, for three performances, Friday and Saturday, March 30 and 31, with a matinee and evening program Friday and Saturday matinee.

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FRANCES BERKOVA

Frances Berkova, California violinist, who has just returned from a most successful tour abroad, will shortly be heard by audiences in her home State. She is to appear as soloist with the San Francisco Symphony Orchestra early in March, following an appearance with the Los Angeles Philharmonic Orchestra. For the past two seasons Miss Berkova has played all over Europe, during which time she was soloist with the Berlin and Dresden Philharmonic orchestras.

Her only appearance in this country was in New York, where a recital in the Aeolian Hall in November, 1926, brought forth the warmest praise of the metropolitan critics. In each of the countries where she appeared in Europe she was hailed as a violinist of exceptional talent and temperament. Her broad, luscious tone would alone arrest attention, but slow movements are her crowning achievements, and there is a smooth beauty of her legato passages.

Efrem Zimbalist heard Miss Berkova play at the age of 10 and was so impressed with her talent that he recommended her to his famous old master, Leopold Auer. For three years she worked with Auer in New York and later resumed her studies in Europe, two years of which were spent in Berlin under Carl Flesch.

Miss Berkova is greatly enthused over her forthcoming California appearances as it has been her ambition for many years to play before audiences of her home State.

YOUNG PEOPLE'S CONCERT

The fourth and final, but one of the Young People's Symphony Concerts will be given Friday, February 24, at the Curran Theatre at 4:00 o'clock, with Wheeler Beckett conducting. The full strength of the San Francisco Symphony Orchestra is used in this series, which is the second of its kind and has proved a success that will make it permanent in the music education of young people. Parents and schools from the bay cities of Marin and Alameda counties have co-operated splendidly and many of the younger element have been converted to the pleasure of hearing good music.

The demonstration of various instruments is a feature of each concert, explained by Mr. Beckett and played upon by men of the orchestra, while the audience singing of the main themes of the symphony brings out the young voices in full force. The final concert, March 23, will offer prizes to those who have been attentive to questions printed in each program and which have aroused an interest in all children. Next Friday the program will be as follows:

Symphony, No. 1 (Beethoven); Overture, Hansel and Gretel (Humperdinck); Morning and Anitra's Dance, from Peer Gynt (Grieg); Song, Prayer, from Hansel and Gretel (Humperdinck), audience singing; Overture, Ruy Blas (Mendelssohn).

ONEGIN RETURNING

Just two years ago there appeared in San Francisco the contralto, Sigrd Onegin, practically unknown to local concert goers, but heralded as one of the world's very greatest artists. A few of the faithful gathered at her recital to become in a moment her enthusiastic boosters, for in a trice she demonstrated beyond cavil that all the advance announcements of her vocal prowess in no way did her justice. Onegin indeed was one of the world's elect, and the memory of that recital still lives with those who were present, and thousands of others have ever since made insistent demands that she be returned to this city that they might hear her art and voice. Onegin now is announced to again visit the West, to give a concert in the Auditorium on Monday night, March 5.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, MARCH 5, 1928

FIVE CENTS

YEHUDI MENUHIN IS ACCLAIMED BY RECORD AUDIENCE AT AUDITORIUM

Ten Thousand People Hail Young Genius of the Violin—Interprets Difficult and Intellectually Complicated Beethoven Concerto with Maturity Unbelievable in One So Young in Years and Experience—San Francisco Symphony Orchestra and Alfred Hertz Pay Eleven-Year-Old Boy Highest Artistic Honors—Other Symphony Concerts Reviewed

Among the 10,000 people that attended the fourth Municipal Symphony Concert, given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, with Yehudi Menuhin as soloist, not one will ever forget the miraculous experience of witnessing the artistically mature interpretation of the difficult and severe Beethoven concerto by a boy 11 years of age. If the sponsorship of the city of San Francisco of these municipal concerts had never accomplished anything except giving 10,000 San Francisco citizens from all walks of life—rich or poor, professional or workman, young or old—an opportunity to hear one of their home city's children perform a feat, which possibly he alone in the world could do at that age, such sponsorship would have justified itself.

By ALFRED METZGER

demands in addition to technical proficiency, an exceptional portion of intellectual grasp. Who can imagine a more intelligent and at the same time emotionally beautiful rendition of this work than the one of the larghetto movement by Yehudi Menuhin.

And so we could go through the entire concerto and prove that the boy did not only grasp the tonal and technical intricacies of the work, but the intellectual part of it that demands from him an individuality of his own and a grasp of the message which the composer intends to convey. Of course, Yehudi made a few mistakes, which, however, were not observed by more than 100 or 200 among the 10,000 people present. But

a bravuro number, Sarasate's Zigeunerweisen—a very difficult Bach number.

Some people complain that Yehudi does not play lighter works as encores. They forget that money does not mean anything to this boy. He plays because he loves it, because he enjoys it. He only enjoys himself when playing the compositions he likes and admires. To play light compositions, requiring no thought or depth, would be drudgery or work to him. And since he can only be at his best in the rendition of works he loves, it is better to let him play what he prefers. If he did not like to play the serious things, no one in the world could make him play them well.

Incidentally, Alfred Hertz conducted Rimski-Korsakov's Symphonic Suite Sche-

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If anyone had ever told the writer that a boy of 11 years could interpret the Beethoven concerto for violin and orchestra in D major with the intelligence and artistic discrimination necessary to justify its presentation in conjunction with a bona fide symphony orchestra we would have thought such a feat absolutely impossible. Only because we heard it with our own ears and witnessed it with our own eyes can we believe the performance to be an actual fact. Let us enumerate just a few points why this concerto is specially difficult, even for the older artist of world renown.

There are several long preludes played by the orchestra before the soloist starts. We have seen the greatest artists become fidgety and nervous during these preludes awaiting their turn. Yehudi did not mind at all, but stood calmly and unconcerned during all the orchestra preludes and interludes. There are several difficult cadenzas distributed throughout the work. Technical difficulties do not bother Yehudi at all. The work itself

most great artists make occasional mistakes, and the musical public would be surprised to know how many. Personally we prefer an artist to make a mistake now and then, for it recalls to our mind that he is human. Yehudi is the more lovable because he is not only human but has remained a child unspoiled in spite of his wonderful success.

If you were present at this event, you certainly were fortunate, for in all the world you have heard something which only a comparatively few people may witness. The San Francisco Symphony Orchestra was aware of this, for it gave Yehudi the distinction only accorded the greatest artists, namely, a Tusch. When the precocious youth began to play encores after the conclusion of the concerto most of the string players sat around him in a half circle admiring his work. And it was surely worthy of admiration, for after playing the Beethoven concerto, requiring 45 minutes to perform, Yehudi started to play a Correlli number lasting eight minutes. He also played

herazade prior to Yehudi's appearance as the first part of the program and he invested it with that force of descriptive coloring which he understands so well how to obtain and which the composer understood so well how to weave into his work. We wonder if Mr. Hertz, considering the fact of a boy of 11 playing such a difficult and serious composition, thought a fairy story from the Arabian Nights would be an adequate companion-piece on the program? Anyway, both the Rimski-Korsakov work and the orchestral part of the concerto were interpreted with that thoroughness of musicianship to which we have become accustomed by orchestra and conductor alike.

On Sunday afternoon, February 26, the San Francisco Symphony Orchestra, Alfred Hertz, conductor, gave the eighth popular concert of the season at the Curran Theatre. It was one of Mr. Hertz's best seasons. (Continued on page 3)

NEW OPERETTA TO BE PRESENTED AT CURRAN

The story of the operetta, *The Desert Song*, which will be the next attraction at the Curran Theatre, beginning March 12, following "Broadway," and which is proving the biggest kind of a hit at the Mason Opera House, Los Angeles, where it is now in its eleventh week, deals with bold bandits of the Morocco desert, and gallant soldiers of the French Army patrolling that country. Pierre Birabeau, son of a French general, is aroused by the cruelty to the Riffs as practiced by the colonel of despotic and violent disposition under whom he serves. He remonstrates with the colonel, who strikes the junior officer down. This deed determines Pierre's future action. Without taking an active part against his countrymen, he determines, from purely chivalrous motives, to befriend the Riffs as far as lies within his power. To that end he assumes a disguise and becomes known as the "Red Shadow." The lady in the case is Margot Bonvalet, whom the general has in his mind allotted to Captain Fontaine, quite ignoring the fact that his own son is in love with her. Margot receives Pierre's attention with complete indifference, but her imagination has been kept captive by the deeds of the mysterious Red Shadow, and Pierre, in his capacity of the Riff chieftain, gives her the desired surprise of being carried off by the desert warrior, and conveyed to the harem of his Arab chief.

The Red Shadow soon finds himself in trouble with his Riff associates, but he defies them. When, however, his father, the general, appears on the scene and bids him draw and fight, he submits to the ignominy of being branded a coward and is driven forth into the desert, without arms to defend himself or food for nourishment. So it would seem that the Red Shadow is no longer a source of inspiration to the Riffs or concern to the French. As a matter of fact, a price is put on his head as a common outlaw.

What would have happened if Azuri had not disclosed in an hour of vengeful malice, the whole secret, is not known, but when the general learns of his son's activities he wisely keeps them to himself but offers no opposition to the marriage of Pierre with Margot.

LOTS OF FUN ON NEW ORPHEUM BILL

An all-star bill with a number of screen and stage favorites holding forth on the vaudeville end of the program will be presented to patrons of the Orpheum Theatre by the management for the week starting with the matinee on Saturday, March 3.

On this new bill will be such well-known celebrities as Miss Beverly Bayne and her company presenting a comedy playlet by Edwin Burke entitled, *From Eight Till Twelve*; Sunshine Sammy, the diminutive star of *Our Gang* comedies, with his brother Charlie, offering bits of comedy and dancing; Ida May Chadwick, *The Spirit of Joy*, in her brand-new spectacular production, *Rags to Riches*, in which she will be assisted by Her Six Dizzy Blondes; Jim Toney and Ann Norman, with their mirthmaker, *A Man About Town*; Dewey Barto and George Mann, *The Laugh Kings*, in their second and final week; Cardini, *The Suave Deceiver*; and Tom Davies Trio, sensational motorists, offering *The Wheel of Death* direct from the London Coliseum and the Alhambra, Paris.

The Swell Head is the title of the feature photoplay, which is a picture of comedy and pathos blended in a gripping, fast-moving romance of love, laughter, youth and prize-fighting, with a large cast of screen favorites including Ralph Graves, Eugenia Gilbert, Mary Carr and Mildred Harris.

BESSIE LOVE IN BURLESQUE AT THE GEARY

Bessie Love, the famous star of motion pictures, will return to the stage March 5 at the Geary Theatre when Lillian Albertson, in association with Arthur Hopkins, presents George Manker Waters' comedy-drama of back-stage life, *Burlesque*, with Jere Delaney in the role of Skid.

Miss Love, who was Douglas Fairbanks' first leading lady and who played her first screen feature role with William S. Hart in *The Aryan*, will make her San Francisco stage debut in the starring role of Bonny, ambitious wife of Skid and top-liner of the Middle West burlesque show.

Bessie, ideally suited for the role of Bonny in *Burlesque*, is four feet 11 inches tall and fits in to the proverbial T, according to announcements from Lillian Albertson.

The Cora W. Jenkins School of Music in Oakland will give a third interesting program on Friday evening, March 9, at the Oakland Club House in the nature of ensemble music, featuring the work of a string quartet under Samuel Savannah's able direction. The members of the quartet are Miss Virginia Ballaseyus, first violin; Miss Martha Cannon, second violin; Miss Elizabeth Hopkins, viola; Miss Marian Breier, cello. The piano soloist for this occasion will be Miss Jeanne Bruce. The program will be as follows: String Quartet G major (Haydn); Ballade G minor (Chopin); Miss Bruce; violin soli—(a) Ave Maria (Schubert-Wilhelmj), (b) Fairy Sailing (Burlough), (c) Liebesfreud (Kreisler), Miss Ballaseyus, Miss Stephens; Piano Quintet, op. 44 (Schumann).

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EDITORIAL DISCUSSION



WORTH-WHILE SCHUBERT MEMORIAL

The Pacific Coast Musical Review is in receipt of a proclamation recently issued by John C. Manning, president of the California Music Teachers' Association, which is deserving of the serious consideration and interest of everyone who has the best interests of the musical profession at heart. As will be seen by scanning Mr. Manning's message, it is the intention of the California music teachers to establish a benefit fund for needy music teachers, and surely there is no profession more worthy of such fund than the musical profession.

According to the proposed plan, which we think is a wise and effective one, the Music Teachers' Association of California proposes to sponsor a great Schubert memorial concert on Friday evening, November 9, or about that time, in which it is considered to ask the San Francisco Symphony Orchestra to participate. Naturally, the expense associated with such a concert that requires the engaging of a big orchestra and famous soloists, necessitates the unanimous support of the profession and the musical public represented by students, concert-goers and music clubs. The cause is a worthy one and should be supported wholeheartedly.

We have in the vicinity of San Francisco 3000 music teachers. Everyone of these are directly interested in this benefit fund. If there are certain teachers dissatisfied with the present administration or by-laws of the Music Teachers' Association, here is their chance to become active members, register their protests, assist in making improvements and help to bring the organization to that eminence which they think it should have. It is easy to complain. It is not so easy to act in a manner to prove the correctness and justice of such complaints. We believe John C. Manning's plan, backed by some of the wide-awake, energetic and dynamic representatives of the Music Teachers' Association, such as Mrs. Alvina Heuer Wilson and Mrs. Lillian Birmingham of San Francisco, for instance, will prove an astonishingly great success. Those who will hold back for one reason or another will be sorry afterward that they revealed a grouch. Therefore, the sooner the campaign for a Schubert memorial concert for the benefit of the teachers' indigent fund will be begun the better for everyone in the teaching profession.

Here is John C. Manning's proclamation:

In all human endeavors, projects and accomplishments there has always had to be a beginning, but back of it all, if the accomplishment for good has been successful, there had to be inspiration; that we know is from above. So in the beginning of the Music Teachers' Association of California one of its aims recorded in its constitution and by-laws is not only the promotion of the science of teaching music and the encouragement of new compositions of merit, but the protection of its members and to devise ways and means to care for the aged or afflicted members of said corporation.

As an association we have never been called upon in the latter capacity, but we do feel that the time has arrived when we should have faith enough in our association to enlarge our membership not only with the names of more representative teachers, but their financial support also, to meet these emergencies when they appear. This would be the answer to one question, "What good will joining the Music Teachers' Association of California do me?"

Already the spirit of activity has taken hold of our members to establish a benevolent fund that at some time in the future will be available to worthy members who have given of their service, for no one is called upon to give of their talent and time more than the musician. We have a small sum reserved for that purpose, but in order to enlarge the amount already growing, we are appealing to you in our effort to raise a fund worth while by commemorating the passing of one of the greatest musicians of all time, who was poor, unknown to an appreciable extent, and was a teacher struggling with adversities, like thousands of us, but with an outlook on life that all of us could emulate with benefit. Franz Schubert passed away 100 years ago in November and the Music Teachers' Association of California proposes to hold a Schubert festival in

San Francisco Exposition Auditorium on Friday evening, November 9, and at the same time, if possible, in Los Angeles.

On this occasion the works of Schubert may be performed by the Symphony Orchestras of both cities and choruses from all county branches uniting in both cities. The northern branches in San Francisco and the southern branches in Los Angeles, assisted by eminent artists.

In order to carry this out successfully, we need the co-operation and financial aid of every broad-minded man, woman, club and organization in our State to help make this event the greatest memorial ever given by a musical organization to a great teacher and composer, whose life was given to music, whose compositions are known and loved over the whole world. In helping this project you are not only honoring a great teacher and composer, but you are helping to make the Music Teachers' Association an organization to which every representative teacher and musician will want

REVIEW OF SYMPHONY CONCERTS

(Continued from page 1)

lected programs and contained: Rossini's William Tell Overture, Delibes' Ballet Suite from Coppelia, Two Hungarian Dances by Brahms, Funeral March of a Marionette by Gounod, Caprice Viennois by Kreisler, Overture the Year 1812 by Tchaikowsky, and in place of the Ravel Rhapsodie Espagnole, the delightful Hungarian suite by Dohnanyi.

As intended, the program thoroughly pleased a large and unusually enthusiastic audience, which did not rest until the Caprice Viennois had been repeated. Throughout the course of the concert the audience was in a receptive mood and Mr. Hertz seemed to enjoy the experience as much as the audience. It was one of the most delightful popular programs of the season.

The tenth pair of symphony concerts were given on Friday and Sunday afternoons, March 2 and 4. These events were notable for two reasons. First of all, the program contained a composition by a resident composer and, secondly, the soloist was a resident artist of international reputation, Frances Berkova, making her home in Los Angeles. The writer has known Frederick W. Warnke ever since he used to give concerts as a boy. He was at that time an exceptionally gifted and industrious young artist who took his work seriously. His first symphony performed on this occasion and entitled A New Symphony in an Older Style reveals both industry and seriousness of expression.

It is a relief to find a young composer today who is not contaminated by the germ of mal "nut"-rition, free from the bug of cacaphony and courageous enough to employ melodies, even though the dissonant maniacs regard a melody as the expression of a criminal tendency. Mr. Warnke's symphony is worth hearing. It is perhaps nothing superlatively great, but it is certainly a work carefully compiled, ingeniously constructed and put together in craftsmanlike continuity. Furthermore, it is well orchestrated.

The andante movement in particular pleased us, because of its warmth and gracefulness, while the vivace with its striking contrast brought the work to a most effective conclusion. We have not the space at command to do justice to this work now, but we shall gladly return to it at some future time. Mr. Hertz and the orchestra certainly gave the work a most cordial interpretation, and the audience on both occasions expressed its pleasure by prolonged and spontaneous applause.

Frances Berkova is an unusually fine violinist. She plays with exceptional taste and brilliancy of style. We had heard this concerto of Conus in E minor before by Toscha Seidel, but could not become enthusiastic over it at that time. It is exceedingly tedious in spots and lacks in variety of thematic material. With the orchestral part played by a symphony orchestra and with the congenial warmth of Miss Berkova we found certain passages of marked beauty which we lost in the huge Exposition Auditorium, but nevertheless, while the work is unquestionably written by a great musician, somehow it does not catch our fancy. This, however, is not the fault of the artist, for Miss Berkova is a violinist of the highest rank, revealing emotional as well as technical characteristics of the highest order.

The other number on the program was Liszt's The Preludes, which Alfred Hertz and the San Francisco Symphony Orchestra always play with a fervor and spirit that arouses the hearers to the highest pitch of enthusiasm.

Owing to the fact that considerable programs and news items had been accumulating which we had to include in this issue, we are compelled to review the following concerts in the March 20 number: Panteleeff (February 20 and 27), Marianna Kneisel String Quartet (February 27), Leonard B. McWhood lectures (February 27), The English Singers (February 24), Persinger String Quartet (February 28), Pacific Coast Opera Company, Cavalleria Rusticana and Pagliacci (February 28), Robert Pollak (February 29), John Powell (February 29), Pacific Musical Society anniversary (February 29), and San Francisco Musical Club (March 1).

Musical Review

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OAKLAND

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Ruth Crandall, contralto soloist of the First Baptist Church of Oakland, Dr. James Whitcomb Brougner, pastor, was a visitor in Los Angeles for a few weeks. Thursday evening, February 23, Miss Crandall was guest of honor at an informal musicale given by the choir of the First Baptist Church of Los Angeles, Alexander Stewart, director, in the music room of the church following the regular weekly choir rehearsal. Sunday, February 19, Miss Crandall substituted for Miss Ware as contralto soloist at this church.

The Cora W. Jenkins School of Music Faculty gave a most interesting recital on Sunday afternoon, February 12, at the Rock Ridge Women's Club House, Oakland. Those participating in this successful event included Miss Myra Palache, pianist; Miss Margaret Howard, pianist; Samuel Savannah, violinist; Dr. Arthur Weiss, cellist, assisted by Mrs. Samuel Savannah, violinist.

Miss Grace Hardie, Miss Edna Richmond and Miss Carol Flaherty, pupils of Miss Myra Palache, pianist, faculty member of the Cora W. Jenkins School of Music, Oakland, and Miss Martha Cannon, pupil of Samuel Savannah, violinist, also a member of the Cora W. Jenkins School of Music faculty, were heard in a concert given at the school on Friday evening, February 24. Miss Cannon was assisted by Miss Jeanne Bruce, pianist, in playing Handel's violin and piano sonate and a group of short pieces. The young pianists interpreted pieces of both classic and modern composers.

The Bruce Knowlton Opera Company of Portland is holding a contest for the selec-

tion of a soprano singer to appear in the Santuzza role in the coming production of Cavalleria Rusticana. The ensemble has already been formed and started rehearsals. The object of the Bruce Knowlton Opera Company is to create a greater interest in the study of grand opera in English. The productions of the company will be on the chamber opera plan with a small orchestra and small chorus.

LAZELLE PUPIL ACTIVITIES

Miss Elizabeth Beason gave her charming costume recital for the California Club and for the Catholic Council of Women in January and has had several radio engagements. She is singing as soprano soloist at the St. John Presbyterian Church and has been engaged for the part of Peep-Bo in the forthcoming production of the Mikado by the Players' Guild.

Mrs. John Foster, soprano soloist and choir director at the Lincoln Park Presbyterian Church, has been engaged as musical director of the playgrounds for the city of San Francisco. She also directs the Y. W. C. A. Glee Club.

Miss Georgette Schiller and Miss Edith Trickler sang for the Association of Hotel Women at the Fairmont hotel, February 28, and over KYA on February 29. They are singing small parts in La Mascotte at the Franch theatre and six other pupils of Miss Lazelle are also in the cast.

Mrs. S. W. Welfield and Mrs. Lily Levy have joined the choir of Temple Beth Israel. Mrs. Levy has sung in six concerts in the past few weeks.

Mme. Anna Karkova sang in the Russian concert in Scottish Rite Hall February 4 and sang the part of Mama Lucia in the performance of Cavalleria Rusticana by the Pacific Coast Opera Company. She also sang this part in the last season of the San Francisco Opera Company.

Miss Malvina Cohn, a pupil who has recently moved to Chicago, writes that she has a synagogue position, regular radio work and several concert engagements.

Miss Annable Turner of Berkeley sang for the Thousand Oaks P.-T. A., the University of Mothers Club and the Northbrae Women's Club in February, and over KYA.

Mrs. Agnes A. Nebb of Alameda is doing solo work in the First Methodist Church of Alameda and has sung in recent concerts at the Hotel Alameda and the Porter School.

Max West has sung at two concerts in Scottish Rite Hall and for the Junior Allied Arts Club and is in the cast of La Mascotte at the French theatre.

Fred Shawhan and Herbert Galloupe are singing in the male quartet at Loew's Warfield theatre. Teri Lafranconi and Paul Montgomery are having great success as the Florentine Duo at the New Fillmore and New Mission theatres.

Andrew Robertson has sung at several concerts recently and has been engaged for the part of Pooh-Bah in the Players' Guild production of The Mikado.

SHORT ITEMS OF INTEREST

Mme. Rose Florence received a most interesting letter from Martha Jalava, one of her artist pupils, who sailed for Finland early in December. This letter included a number of press comments referring to her concert tour prior to her departure from this country. According to these reports, it appears that at Toronto she had the best reception she had ever had, many of the best English people of the city being present. One gave her a tea the next day, and they paid a great deal of social attention to her. August Bridle, regarded as one of the most severe critics in Toronto, said of her: "Martha Jalava, Finnish mezzo-soprano, gave a song recital last night in Don Hall, headquarters of the Finnish Society, on B-oadviev avenue. Miss Jalava has been four seasons out from Finland; graduate of the University of Helsingfors, with a post-graduate course in California, where for the last four years she has been singing as well as studying English. For the next few weeks, before returning to Finland, she will give a number of concerts for Finnish societies here and in the United States.

"Her program was half Finnish and half general European. In voice and diction she was much better at the Finnish songs, though her English diction is very distinct and she seems to understand the idioms of non-Finnish songs very well. Her first group was all non-Finnish, by Strauss, Meyerbeer, Mascagni and Brahms. The Finnish songs were all simple, but in good style. She sang Kreisler's Cradle Song and a Hopak by Moussorgsky and Cadman's Spring Song of the Robin Woman.

"Applause was spontaneous and prolonged, especially for the Finnish songs and not least for one of the singer's own compositions, Far From Home."

Percy Grainger, the famous Australian American pianist, gave his only recital in New York on Wednesday evening, February 8. His program was so unique and artistic that we take pleasure in printing it in this column: Toccata and Fugue in D minor, for organ (using both the Tausig and Busoni transcriptions for piano), (Bach); Four chorale preludes (composed for organ by Bach, transcribed for piano by Ferruccio Busoni), (Bach-Busoni); (a) Wachet auf, ruft uns die Stimme (Awake, the Voice to Us Doth Call), (b) In der ist Freude (In Thee Is Joy), (c) Ich ruf' zu dir, Herr (On Thee I Call, O Lord), (d) Nun freut euch, lieben Christen (Beloved Christians, Now Rejoice); Sonata, B flat minor, op. 35 (Chopin); (a) The Garden of Soul Sympathy (from Poems, for piano) (Cyril Scott), (b) Jeux-d'eau (The Fountains) (Ravel), (c) Ramble on the last love duet of the Rose Cavalier (Strauss-Grainger), (first time in New York); (d) Jutish Medley (Grainger) (first time in New York); based on Danish folksongs collected in Jutland by Evald Tang Kristensen and Percy Grainger in 1922, 1925 and 1927. The titles of the songs employed are as follows: The Rich Girl and the Poor Girl, The Soldier's Farewell, Husband and Wife (a quarrelling duet), The Shoemaker from Jerusalem (a religious song), Lord Peter's Stable-boy.

Annie Louise David, the distinguished American harp virtuoso, who is conducting a splendid studio in New York, gave a California party in honor of Miss May Sinsheimer, for which occasion Miss David invited both native Californians and Californians by adoption. Among the guests attending were Miss May Sinsheimer, Ray C. B. Brown, Kurt Grudinski, Mr. and Mrs. Horace Britt and daughter, Lazar S. Samoiloff, Andrew Kostelanetz, Benar Barzelay, Dr. and Mrs. Fenwick L. Homes, Aileen Jacoby, Florence Wright, Mrs. Bachmann, Mr. and Mrs. Benjamin Jelica, Emma Gifford, John Uppman, Lucile Clare, Adah Campbell Hussey, Joseph Regneas, and

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A. Anderson and many distinguished New York musicians. With so many artists, it may be readily imagined that the best of music was heard.

Sigmund Spaeth, author, lecturer and music critic, announced in New York on January 17, according to Associated Press dispatches, that a merger of nine leading music bureaus, controlling more than 200 artists, had been organized with Mr. Spaeth as managing director. The merged bureaus will be known as the Community Concerts Corporation, and all their interests will be pooled to carry the best music into territory which in the past has had difficulty in obtaining first class concerts. We understand that the merger is in opposition to a successful manager in the Middle West who originated the idea of community concerts. That is to say, the lady had the same idea which the Musical Review is at present planning for the benefit of resident artists.

Evidently the lady was too successful and the New York managers are trying to obtain a piece of the Middle Western musical pie. If nine leading managers can get along harmoniously for any length of time, this new organization will demonstrate something that many thought hitherto impossible. There is a certain element of danger in the success of this merger. For, under the guise of furnishing the public with great artists at modest fees, such an organization will eventually become the dictator of the territory it controls. And managerial dictators usually force the public to accept inferior artists as being worthy of patronage; and while the people may once in a while hear a deserving artist at reasonable prices, they may also hear from three to four inferior artists at prices entirely out of proportion to their merit.

Furthermore, the success of this merger in the smaller communities may encourage these managers to increase their territory, and who knows how long it may be before they would control the whole country? With the end of competition in the managerial field, the musical public as well as the artists would be at the mercy of managers. We sincerely doubt whether such a condition of affairs would be advantageous to music. For this reason we trust that the merger will not be sufficiently successful to either hurt the lady who, through her own efforts, won her success, nor to encourage those in the merger to dictate what artists the American people should hear.

Mrs. Hans Leschke prepared an excellent Christmas program for the benefit of the German Aid Society, in which worthy enterprise she had as associates Mrs. Johannes Raith and Gertrude Weidemann. The concert was given under the auspices of the German societies of San Francisco on Monday afternoon, December 26, in the German House. There were piano solos by Mrs. Raith, Edeltraut Raith, soprano solos by Mrs. Leschke, Mrs. Anna Nettelmann and recitations by Mrs. von Raven. There was also a holiday playlet entitled "The Little Dwarf's Christmas Tree," in which Edeltraut Raith and Gertrude Brummer participated. Mrs. Weidemann as Hansel and Mrs. Leschke as Gretel delighted the audience with a scene from Hansel and Gretel by Humperdinck. The program concluded with a tableaux entitled "Holy Night," arranged by Mrs. Leschke. The entire event proved an unqualified success and Mrs. Leschke was heartily congratulated upon her own work as well as that of her associates.

Bertha Weber, Berkeley composer, was hostess to 12 members of the Florentine Choir at her studio in Hotel Claremont recently, at which time Mrs. Frank W. Healy escorted them over to Miss Weber's studio, where they sang Miss Weber's new Ave Maria. During the last few weeks Miss Weber appeared in concert in Oakland, at Rio Vista, Cal., and at Modesto, where she

featured her Alaskan Suite and her new Waltz de Concert.

Irving Krick, the well known pianist, has returned from his recent trip to Los Angeles, where he appeared at the Metropolitan Theatre; also in Fresno, San Jose and at the Warfield Theatre in San Francisco with the University of California Glee Club. He was piano soloist at the San Francisco Commercial Club on January 27. He is playing every Wednesday evening from 8:00 to 9:00 on the educational program of KLX, Oakland Tribune, for Roy Harrison Danforth.

J. B. Levison has recently been elected president of the Musical Association of San Francisco. If the board of governors of the association had gone through the bay region with a fine comb they could not have found a better man for this position. Mr. Levison belongs to the very best element of leaders in business and is highly respected by all classes. He is not only a music-lover who is genuinely fond of the art, but what is better, he is a musician himself. When the writer first came to San Francisco, Mr. Levison was flutist of the Philharmonic Orchestra, at that time directed by Fritz Scheel. No orchestra of non-professional musicians ever had a finer conductor than that. Throughout his brilliant career Mr. Levison has been a genuine leader in musical thought and under his supervision and judgment the Musical Association is bound to expand and prosper.

Mrs. Abbie Norton Jamison, president of the California Federation of Music Clubs, was in San Francisco recently and told us of the ambitious plans now under way in Long Beach, near Los Angeles, for the annual convention of the federation which will take place some time in the near future. Mrs. Jamison tells us that an exceedingly interesting series of events is being planned and that there will be much that will tempt members of the federation from all parts of California to pay a visit to the south. The editor of this paper sincerely hopes that he may be able to leave his office long enough to partake of the famous southern hospitality.

Leo G. Kaufman gave a violin recital in honor of Mr. and Mrs. Maurice Bernstein and their guests at their residence, 2765 Vallejo street, on Sunday evening, January 8. He was assisted by Mrs. Johannes C. Raith, pianist; Miss Eleanor Hayden, harpist, and Joseph J. Bernstein, accompanist. Mr. Kaufman revealed a great deal of assurance and confidence in preparing a program as difficult as the one he attempted. Mrs. Raith revealed herself as an excellent musician, her solos as well as accompaniments being heartily applauded for their musicianship. Miss Hayden was asked to play harp solos and responded with the result that her interpretations created a desire for more. Joseph Jules Bernstein also was asked for a solo and received enthusiastic approval for his performance. The program presented on this occasion was as follows: Concerto, Op. 64, E minor, violin solo (Felix Mendelssohn Bartholdi); Improvisation on Brahms' Lullaby, piano solo (Franz Bendell); Mme. Johannes C. Raith; Kol Nidrei, Adagio, Op. 47 (Max Bruch), violin solo with harp and organ accompaniment, harpist, Miss Eleanor Hayden, organist, Mme. Johannes C. Raith; Faust Fantasie, Sur des Themes de Faust, violin solo (Gounod), arranged by Pablo De Sarasate; On Wings of Song, Op. 34, No. 2 (Felix Mendelssohn Bartholdi), edited by Gustav Saenger,

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Blind Ploughman	Clarke
Bowl of Roses.....	Clarke
Brown Bird Singing.....	Wood
By My Fireside.....	Gitz Rice
Casey the Fiddler.....	Wood
Come Back in Dreams.....	Hamblen
Daddy's Sweetheart	Lehmann
Do You Believe in Fairies?.....	Charles
Fairy Cradles	Carew
Far-Away Bells	Gordon
Go Lovely Rose.....	Quilter
Good Morning Brother Sunshine.....	Lehmann
Gray Days	Johnson
Hayfields and Butterflies.....	Del Riego
He Met Her on the Stairs.....	Levey
Homing	Del Riego
Hurrah for the Rolling Sea.....	Finck
If Any Little Song of Mine.....	Del Riego
I Found You.....	Goodman
I Heard You Singing.....	Coates
I Know a Lovely Garden.....	d'Hardelet
Immortality	Lohr
In the Garden of Tomorrow.....	Deppen
Little Gray Home in the West.....	Lohr
Little Love, a Little Kiss.....	Sileus
Love's a Merchant.....	Carew
Ma Curly Headed Babby.....	Clutsam
Mammy's Precious Pickaninny.....	Goodman
Market	Carew
May Morn'g, A.....	Denza
Melissande in the Wood.....	Goetz
Mother o' Mine.....	Tours
My Ship.....	Del Riego
O Dry Those Tears.....	Del Riego
Oh! For the Wings of a Swallow.....	Lohr
One Little Dream of Love.....	Gordon
Over the Waters Blue.....	Clarke
Piper of Love.....	Carew
Ragged Vagabond	Randolph
Rose in the Bud.....	Forster
Rose of My Heart.....	Lohr
Roses of Picardy.....	Wood
Sea Rapture	Coates
Slave Song.....	Del Riego
Smile Through Your Tears.....	Hamblen
Somewhere in This Summer Night.....	Carew
Song of Songs.....	Moya
Song of the Soul.....	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden.....	Del Riego
There's a Song in My Heart.....	Hamblen
Three for Jack.....	Squire
Thought of You.....	Lohr
Three Little Fairy Songs.....	Besly
Tick Tick Tock.....	Hamblen
Tiptoe	Carew
Wake Up	Phillips
Way to Your Heart.....	Lockhart
When Eventide Closes.....	Jonas
Where My Caravan Has Rested.....	Lohr
World Is Waiting for the Sunrise.....	Seltz
You in a Gondola.....	Clarke

NEW SONGS

Come Back in Dreams.....	Hamblen
Devotion	Wood
Hallowed Hour	Wood
A Little Prayer.....	Hamblen
Little Son	Axt
Needing You	Deppen
Over the Meadow.....	Carew
The Rose of Memory Lane.....	Gordon
The Sacred Flame.....	Hamblen
When Shadows Fall.....	Loth

Copies of the above songs can be
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transcribed by Joseph Achron, violin and harp, harp accompaniment, Miss Eleanor Hayden; Romanza Andaluza, Op. 22, violin solo (Pablo De Sarasate); Serenade (Franz Schubert), violin and piano, transcribed by Edouard Remenyi, Joseph Jules Bernstein at the piano.

Margaret Goetz, one of the most prominent artists and pedagogues of Los Angeles, and assisting artists gave a Schubert Anniversary program in the ballroom foyer of Hotel Biltmore on Saturday afternoon, January 21. The foyer was crowded and the following program was thoroughly enjoyed: Trio, B flat major, Op. 99, the Gegna Trio; Ava Maria, Du bist die Ruh, Ungeduld, Litany, Hark, Hark, the Lark, Melba French Barr, Mrs. Vera Gray at the piano; Der Wanderer, Her Image, Sylvia, Erl-Koenig, Mr. Herrmann, Miss Linne Lee Guess at the piano; Auenthalt, Die Kraehe, Heidenroeslein, Gretchen am Spinnrad, Anna Ruzena Sprotte, Eva Law at the piano.

On Saturday evening, February 4, Miss Goetz gave a Schubert request program at Hotel Biltmore music salon with Vienna pictures and a review of the composer's life. Margaret Goetz and assisting artists in favorite songs rendered the program and the participants included Melba French Barr, Constance Balfour, Georgianna Strauss, Leslie Bringham, Hal Davidson Crain, Gage Christofer and Albert Beck, pianist.

The San Francisco Music Teachers' Association held its regular meeting at the Wiley B. Allen studio on Monday evening, January 30. A feature of the program was the installation of the new officers, headed by Henrik Gjerdrum, president. Robert Pollak and Ada Clement interpreted a sonata for violin and piano by Schubert, arousing well justified enthusiasm. Amerigo Frediano sang a group of songs in his inimitable style, with Mrs. Cecil Hollis Stone at the piano.

Grace Borroughs, the well known impressionistic dancer, has signed a two-year contract with Perle Eddy of New York, who is planning a tour of the United States for her, giving Hindu impressions exclusively. Miss Borroughs recently appeared in Southern California, where she scored an unequalled success, as may be gathered from the following comments:

Glendale Evening News—Exotic atmosphere of India dominated the artistic dance program Grace Borroughs gave yesterday afternoon for the Tuesday Afternoon Club. Prefacing her dances with an informal talk of the customs of the people of India, Miss Borroughs appeared in attractive Indian costumes, dancing to the beat of drums and the sound of a lute played by an Indian man. Miss Borroughs, who returned recently from India, where she specialized in Hindu dances, wore authentic costumes and jewelry and used properties secured in India. Club members present declared it a most artistic entertainment and complimented Mrs. F. H. Wallace on securing Miss Borroughs.

Glendale Daily Press—Amid the fragrance of incense, Grace Borroughs gave a very beautiful program in the Tuesday Afternoon Club's auditorium yesterday, preceded by a lecture in which she told how the philosophy of India had affected her and of the influence exerted by the prevailing religions upon the thoughts, emotions and daily life of the Indian people. In the dance she sought to convey the thoughts and emotions of an Indian woman as she herself would express them in rhythm of movement and posture to the music of a lute or the beat of a drum. Miss Borroughs made her entrance in beautiful garb, her body wound with a diaphanous scarf of shimmering gold tissue which also covered her head. On her limbs were tinkling anklets which emphasized the time. Each number was differently costumed to suit the theme. First offering was The Dance of India, designed to express the soul

and aspirations of India. It was followed by The Coquette, The Water Carrier, The Bul Bul or Nightingale. Inspiring the dance was the artistry of Shibley Boyes as lute player and drummer, garbed as a Hindu man, and other work completed the charm of the offering which was quite different from anything club members have before enjoyed. The program closed with an invocation translated from the Sanscrit offered by Lalchand Mehia, an East Indian lecturer, who has been much impressed with the sincerity of Miss Borroughs' interpretations.

Homer Curran, one of the foremost theatrical managers in America, more particularly the manager of the Curran and Geary theatres of San Francisco, in an interview in the Chronicle of January 31 announcing his acquiring of the former Lurie Theatre, said: "We decided to acquire this theatre because of the success of California productions in the theatrical sphere. 'Hit the Deck,' which gave us a gross return of \$20,000 a week for seven weeks, proved to us that California productions are at least the equal of those anywhere else. By California productions I do not mean, of course, origination of plays here, I mean the origination of casts here.

"As far as theatrical talent is concerned, California is a rising comet. The best New York chorus girls will not go dragging about the country with a road show, and their substitutes usually are terrible. Here in California we have the pick of theatrically inclined girlhood in the press of beauties throughout the country to the field of motion pictures. That does not mean that we do not intend to call upon New York. The Shuberts will send their best and most successful shows to the Curran and the Geary."

At last we have an expert opinion upon the usefulness of the resident talent. What is true of the theatrical field is equally true of the musical, but we still await the conversion of those most influential in their efforts to dictate musical policies for the various California communities.

Lazar S. Samoiloff won his suit against Mrs. Alice Campbell McFarland in the Federal Court of Judge A. F. St. Sure. He was sustained in every point. He received judgment against Mrs. McFarland for \$15,000 due as a subscription to the school and \$31,788.83, representing the deficit arising from her failure to fulfill her contract. In addition, Judge St. Sure found that Mrs. McFarland's contention of fraud, misrepresentation and undue influence against Samoiloff was unfounded.

The Pacific Coast Musical Review from the very beginning of this controversy felt and said that a grave injustice was being done Mr. Samoiloff. In the first place, the idea of this art school, and the writer speaks from personal knowledge, was not Mr. Samoiloff's. While he had in mind that at some future time he would like to preside over the destinies of a genuine music school, he had no idea as to where the endowment was to come from.

Mrs. McFarland herself, at a dinner, proposed to back such an enterprise voluntarily. She selected Mr. Samoiloff as the head of the institution. There was no coercion, no fraud, no misrepresentation, and we always said so. We are glad the matter has been decided by the courts. If only people were more careful what they say about their fellowmen, and if gossips would only realize how they would like others to slander them, there would be less heartaches and unjust wrecking of characters in this world.

Notre Dame Convent of Belmont announces the completion of its ambitious plans begun several years ago when this excellent institution moved from San Jose to its present location. In the Examiner of February 14 we find the following:

The College of Notre Dame at Belmont, one of the best known convents for girls in the West, announced yesterday that a new group of buildings, to cost \$1,000,000, will be constructed at once. Since 1923 the college has occupied the historic old Ralston mansion, once the center of California society. Plans for the new buildings have been completed by John J. Donovan, Oakland architect, who designed the 13 buildings for St. Mary's new college at Notre Dame. His plans for Notre Dame assure that the Ralston mansion will be left intact.

The Prince of Wales, later Edward VI, was entertained in the residence now used by the nuns of Notre Dame and their charges. It is rich in magnificent furnishings of another era, including rare oil paintings, priceless mirrors and antiques. Only the great plate mirrors in the grand ballroom, now the chapel for the sisters and their pupils, have been draped. The famous Grant room, built as a banquet hall on the occasion of General Grant's visit to California on his world tour, will be turned into an indoor sport court. The hardwood floors, grand staircase, hand-etched Venetian glass

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Sunday, March 11, 2:45 P. M.

Soloist: WILLIAM WOLSKI, Violinist

PROGRAMME

Overture, "Le Carnaval Romain".....Berlioz
Suite, "Ma Mere L'Oye".....Ravel
"From the North".....Sibelius
(First time in San Francisco)
Norwegian Bridal Procession.....Grieg
Overture, "The Bartered Bride".....Smetana
Concerto for Violin, D major.....Paganini
WILLIAM WOLSKI
Spanish Caprice.....Rimsky-Korsakov

Eleventh Pair of Symphony Concerts

CURRAN THEATRE

Friday, March 16, 3:00 P. M.

Sunday, March 18, 2:45 P. M.

Soloist: HORACE BRITT, Cellist

PROGRAMME

Suite, "The Royal Fireworks".....Handel
(First time in San Francisco)
Variations on a Theme of Haydn.....Brahms
(First time at these concerts)
Symphonic Poem, "The Ocean".....Hadley
(First time in San Francisco)
Violoncello Concerto, A minor.....Saint-Saens
HORACE BRITT

Tickets on sale at Sherman, Clay & Co., hours 9:00 to 5:00; on Monday preceding each concert, and at Curran Theatre, from 10:00 a. m. on day of concert.

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panels and hand-carved pillars will be preserved.

Louis Graveure, for many years announced as a leading concert baritone, has decided that he made a mistake and that he really can sing better as a tenor. Well, it is never too late to change your mind. We have always maintained that Mr. Graveure had three different kinds of voices, namely, tenor, baritone and bass. Maybe in a few years from now he will sing bass—very bass. But why is it necessary to shave a perfectly good beard in order to sing tenor does not appear clear to our intelligence. If you have to shave off your beard to sing tenor, then you must grow a specially long one when you sing bass. We note that Mr. Graveure was careful to leave his mustache stand. Does that mean that he may possibly announce in the near future that he will sing soprano, in which case he can shave off his mustache?

The San Francisco Symphony Orchestra had a wonderful welcome in Los Angeles and Alfred Hertz was the center of enthusiastic ovations. Eye-witnesses tell us the scenes enacted beggared description. There never had been witnessed such clamor and demonstrative approval. The enthusiastic reviews in the press gave only a weak description of the actual facts. Nevertheless, we quote what Patterson Greene said in a special wire to the San Francisco Examiner on January 5:

Los Angeles, Jan. 5.—Rome fell before invaders from the North. So did Los Angeles. Music-makers from the region of the Golden Gate tonight descended upon the Philharmonic Auditorium and left some 3000 listeners in a state of surrender. It seems that San Francisco has a good orchestra—too!

When Alfred Hertz stepped up to the conductor's desk the detonation of applause was startling. It was the welcome of an old friend under new circumstances. He had given us many a notable evening at the head of our own orchestra in the Hollywood Bowl. Now, directing his own organization, he had added still further to our musical store.

The orchestra excels in its violin section, and much of the excellence is traceable to Mishel Piastro. Here is such a concert master as an optimistic conductor might wish for as an ideal, but never really expect. Having the inspirational quality of a soloist, he can accommodate himself to the law and order of group playing. His tone suffuses the violin choir, and leaps forth in obligato passages like a jet of light. With this example to inspire them, no wonder the fiddlers fill the air with luscious sounds!

The cellos, too, do noble service. The brass and woodwind groups come up to a less high standard. Comparisons between the northern orchestra and our own are inevitable, but they are likewise irrelevant. The San Francisco men play excellently, and Hertz utilizes them in strong authentic readings. What does it matter that another group may play better or less well? The exchange of orchestras is a further achievement in breaking down the cultural isolation of the two cities and in making a musical West.

The weightiest offering of the evening was the Brahms second symphony. The program will be repeated at the Philharmonic tomorrow afternoon.

Urner-Van Loben Sels' Musical-Arts Studios announce the engagement of Charles Koechlin, a distinguished French composer and lecturer, for its summer session in a three months' course in musical theory, beginning June 4 and ending September 4. He will also instruct in harmony, counterpoint, fugue, composition and orchestration. During his presence here Mr. Koechlin will lecture at the University of California.

Warren D. Allen, organist of Stanford University, gave a number of well-chosen and artistically interpreted organ programs at the Memorial Church of Stanford University. We believe our readers are sufficiently interested to read the following groups of compositions rendered between January 22 and February 16: Sunday, January 22, 4:00 p. m. (the six hundred and thirty-seventh program): Selections from Israel in Egypt (Handel)—But the Children of Israel Sighed, He Sent a Thick Darkness, He Smote All the First-Born of Egypt, But as for His People, And Israel Saw That Great Work—and Believed His Servant Moses, The Depths Have Covered Them, I Will Sing unto the Lord. Monday, January 23, 8:00 p. m.: Handel's oratorio, Israel in Egypt, combined choirs of 120 voices from Stanford University and Temple Emanu-El; six soloists, and members of the San Francisco Symphony Orchestra. Tuesday, January 24, 4:15 p. m. (the six hundred and thirty-eighth program): Stately Procession (Eric Delamarter); Kyrie Eleison (Sigfrid Karg-Elert); Epic Ode (Ralph Bel-lairs); Aspiration religieuse (Capelletti); Marche Pontificale from the First Symphony (C. M. Widor). Thursday, January 26, and Sunday, January 29 (the six hundred and thirty-ninth program): Alleluia (F. Enrico Bossi); Meditation at St. Clothilde (Philip James); Verset de Procession (Th. Dubois); Toccata, Thou Art the Rock, from Byzantine Sketches (H. Mulet). Sunday, February 5, and Tuesday, February 7 (the six hundred and fortieth program): Fantasia in G major (J. S. Bach); The Enchanted Garden. Minuet from the Sonata, Passacaille from the Trio (Maurice Ravel); Paradise (Zdenko Fibich); March from Die Meistersinger (Wagner). Thursday, February 9, 4:15 p. m. (the six hundred and forty-first program): Prelude, Fugue, and Variation (Cesar Franck); Scherzo from the First Symphony, Op. 18 (Edward Shippin Barnes); Sapphic Ode (Johannes Brahms); Toccata in B minor (Augustin Barie). Sunday, February 12, and Tuesday, February 14 (the six hundred and forty-second program): Prelude to Act III, from Lohengrin, Walter's prize song, from Die Meistersinger (Wagner); Benediction Nuptiale (Saint-Saens); Romance in D flat (Lemare); The Answer (Volstenholme); Rhapsody in D (Rosseter G. Cole). Thursday, February 16, and Sunday, February 19 (the six hundred and forty-third program): Prelude to Lohengrin (Richard Wagner); Minuet in C, from the Jupiter Symphony (Mozart); Recit de tierce en taille (Nicolas de Grigny); Lullaby (Brahms); A Ground (Evening Hymn), (Henry Purcell, arranged by Harvey Grace).

E. Robert Schmitz, the distinguished French pianist, appeared as soloist at Alice Seckels' Matinee Musicale in the ballroom of the Fairmont Hotel on Monday afternoon, December 12. His success may be determined from the following review of Redfern Mason in the San Francisco Examiner of December 13:

"The visits of E. Robert Schmitz are part of our musical education. He is one of the few pianists who know how to build up a well contrasted program and to realize it effectively, even provocatively, at the keyboard. Yesterday's recital, given at the Fairmont, was typical. It began with the Bach Chaconne in the Busoni transcription. Schmitz played it as one can imagine old Bach might have played it, if he had had a modern grand at his disposal, with variety of tonal relief and, in great moments, an apocalyptic note.

"When it came to Scarlatti and Couperin, the modern instrument seemed to stand in the way. That was especially the case in Couperin's 'Soeur Monique.' Schmitz' portrait of the dainty sister suggested Greuze rather than Watteau. If you want to hear that music as it should be heard, you must

hear Arnold Dolmetsch do it on the clavi-chord.


"But when he played Debussy and Ravel, the pianist was once more in a state of grace. There he could let the present day piano sing with its own soul, not trying to force upon it the soul of an alien instrument. Those naturalistic notations of which Debussy never tires were brought out with a sympathetic mastery that the audience keenly relished.

"Last came Szymanowski, Albeniz and Chabrier. Here Schmitz is communing with his own aesthetic kin, by affinity at least, if not by consanguinity. The audience listened and was happy."

Miss Doris Osborne of Miss Elizabeth Simpson's coaching class was specially featured on the program of piano music given Saturday afternoon, February 4, at Miss Simpson's studio, 2833 Webster street, Berkeley. Miss Osborne recently played a large group of American composers at the Etude Club of Berkeley and also was soloist for the Christmas concert of this club. Other members of the coaching class who appeared on this program were Helena Munn Redewill, Helen Vallon Pierce, Elwin Calberg and George Kelly. The program was as follows:

Twelve Preludes (Chopin), Rain in the Village (Kodaly), Etude en forme d'un Valse (Saint-Saens), Doris Osborne; Prelude (Bach), Pastoral Variee (Mozart), Rhapsody, G minor (Brahms), Four Preludes (Chopin), Nocturne, C sharp minor (Chopin), Polonaise, C minor (Chopin), Sonata, G minor (Chopin), George Kelly; Papillons Noirs (Massenet), Capriccio (Dohnanyi), Ethel Martin; Fantuill, Mazurka, Serenade, Norwegian Dance (Ole Olsen), Helena Munn Redewill; Lorelei (Seeling), Scherzo (Mendelssohn), Piroska Pinter; Valse (Chopin), Velona Pulcifer; Nocturne (Chopin), Ballade, G minor (Chopin), Finale from Concerto, E flat (Beethoven), Helen Vallon Pierce; Valse (Mokjres), Canzonetta (Schutt), Teresa MacDonald; The Lark (Glinka-Balankineff), Mary Robin Steiner; Sur l'onde (Florent Schmitt), Etude (Arensky), Le Jongleuse (Moszkowski), Margaret Fish; Watchman's Song, Puck (Grieg), Mary Ruth Swift; Valse, A flat, Mazurka, D flat (Chopin), Helen LeConte; The Desert's Dusky Face (Cadman), Waltz (Brahms), Alice Wyeth; Fireworks (Debussy), Concerto (Rinsky-Korsakov), Elwin Calberg. Orchestral accompaniment on second piano by Miss Simpson.

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STUDENTS' ACTIVITIES

George Kruger presented Norman Smith and Dorothy Labowitch in a piano recital, under the auspices of the Sequoia Club on Thursday evening, January 12, in the Sequoia Hall. The assisting artists were: Henry E. Ashmun, baritone, from the artist class of Frank Carroll Giffen, with Mrs. Anna Lyman Ashmun, accompanist. The program, which aroused much approval from a large audience, was as follows: En Automne (Moszkowski), Berceuse (Chopin), Tarentelle (Chopin), Dorothy Labowitch; La Serenata (Tosti), Di Provenza (Verdi), Henry E. Ashmun; Nocturne, Op. 37, No. 2, G major (Chopin), La Source (Leschetizky),

the Volga Boatmen (Russia), (c) Won't You Set Us Free? (American Negro), (d) O, Sole Mio (Italy), (e) Aloha Oe (Hawaii).

The music department is under the direction of Elizabeth Westgate. A program by a large group of piano students, assisted by the choral class, is in preparation.

An Evening Concert by pupils of Homer Henley, with Mrs. Marc Latham, accompanist, took place on Wednesday evening, February 15, at the Y. M. C. A. Auditorium. Mr. Henley's skillful and well trained pupils were assisted by Dorothy Labowitch and Norman Smith, pianists, artist pupils of George Kruger, whose artistic interpretations proved a source of hearty enjoyment to the audience in the following program: Soprano—Si mi chiamano Mimi (from La Boheme) (Puccini), Cara Selve (Haendel),

Brugge; Sonata, D major (Haydn), Carmen Rushing; 'Cello—Berceuse, from Jocelyn (Godard), Jane Grainger, accompanied by Janet Lear; Piano—(a) Cottontails (Burleigh), (b) Song of the Sea (MacDowell), (c) Humming Bird (MacDowell), (d) March of Dwarfs (Grieg), Frederic Brugge; Piano—(a) Scherzando (Beecher), (b) Danse Andalouse (MacDowell), (c) Clair de Lune (MacDowell), (d) Hungary-Rhapsodie Mignonne (Koelling), Carmen Rushing.

The Joseph George Jacobson Piano Class gave a Liszt evening in the Women's Building, Sutter and Mason streets, on Friday evening, February 10. An unusually large audience enjoyed the following program, interpreted by young pianists well prepared for the responsible task which such a program demands: (a) Soirees de Vienne, No. 6 (Schubert-Liszt), (b) The Maiden's Wish (Chopin-Liszt), Vera Adelstein; (a) Love Dream, No. 3 (Liszt), (b) Hark, Hark, the Lark (Schubert-Liszt), Florence Reid; (a) Etude, D Flat Major, Un Sospiro (Liszt), (b) Rhapsody, No. 12 (Liszt), Gladys Ivanelle Wilson; Concerto, E flat major (Liszt), Myrtle Edna Waitman, Joseph George Jacobson at the second piano; (a) On Wings of Song (Mendelssohn-Liszt), (b) The Dance of the Gnomes (Liszt), Rebecca Nacht; Hungarian Fantasy (Liszt), Sam Rodetsky, Joseph George Jacobson at the second piano; Rhapsody, No. 2 (four pianos, sixteen hands) (Liszt), Joseph George Jacobson, Gladys Wilson, Florence Reid, Alfred Heinrich, Rebecca Nacht, Vera Adelstein, Sam Rodetsky, Myrtle Waitman.

A Faculty Concert was given by members of the Faculty of the Cora W. Jenkins School of Music of Oakland at the Rockridge Women's Clubhouse in Oakland on Sunday afternoon, February 12. Miss Myra Palache, pianist, Miss Margaret Howard, pianist, Samuel Savannah, violinist, and Dr. Arthur Weiss, 'cellist, assisted by Mrs. Samuel Savannah, violinist, interpreted the following program with that painstaking care and judgment which only practical experience is able to attain: Suite Antique for two violins and piano (Stoessel), Bouree, Sarabande, Aria, Rigaudon, Gigue, Mr. and Mrs. Savannah, Miss Howard; Piano Soli—(a) Fantasie, C Minor (Bach), (b) Impromptu G Flat (Chopin), (c) Etude (Philipp), Miss Palache; 'Cello Soli—(a) Spanish Serenade (Popper), (b) Vito (Popper), Dr. Weiss; Miss Howard; Trio for violin, 'cello and piano, Op. 34 (E. Destenay), Mr. Savannah; Dr. Weiss, Miss Howard.

Marie Gashweiler, who spent a number of years in the Northwest as pianist and teacher, has recently returned to her home city, San Francisco, where she opened a studio. Mrs. Gashweiler began her studies in America and later went to Vienna to study with Malvine Bree and Theodor Leschetitzky. She also coached with Harold Bauer. She appeared in numerous concerts and established for herself an enviable reputation.

Mrs. Gashweiler taught successfully in Denver, Colorado Springs and Seattle, Wash., and was a member of the piano faculty of the University of Washington for two years. She conducted normal classes at the Summer School of Piano Teachers of the Dominican Sisterhood of Washington for two years. She is a college graduate, making a specialty of pedagogy and psychology in its application to the teaching of music. Mrs. Gashweiler has trained many students who are now successful concert pianists and teachers.

This experienced and able pedagogue will soon present an artist student who has accompanied her here for further study.

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MEMBERS OF THE JOSEPH GEORGE JACOBSON PIANO CLASS

Fromt Left to Right—Florence Reid, Sam Rodetsky, Vera Adelstein, Rebecca Nacht, Alfred Heinrich, Gladys Wilson, Myrtle Waitman and Joseph George Jacobson, Who Appeared in a Liszt Program at the Women's Building on Friday Evening, February 10

Scherzo B flat minor (Chopin), Norman Smith; Trade Winds (Keel), Dreamin' Time (Stricklen), Carmela (Ross), Henry E. Ashmun; Etude Op. 10, No. 5 (Chopin), Nocturne, Op. 15, No. 2, F sharp major (Chopin), Polonaise, Op. 57 (Chopin), George Kruger; for two pianos—Valse (Arenski), Gavotte and Musette (Raff), Danse Macabre (Saint-Saens), Dorothy Labowitch and Norman Smith.

The Merriman School's music department gave an Hour of Music on Saturday evening, January 21, at the Assembly Hall of the school, 614 Eldorado avenue, Oakland, when the following program was given by the choral class, assisted by three of the students of piano: Choruses—(a) Friendship (Parks), (b) Do It Now (Morley), (c) Funiculi, Funicula! (Denza); Piano—(a) Nocturne (Leschetitzky), (b) Prelude in C sharp minor (Rachmaninoff), Edna Duncan; Choruses—Adeste Fideles (in Latin) (XIII Century), (b) The Lost Chord (Sullivan); Piano—(a) Prelude, Op. 28, No. 15 (Chopin), (b) Nocturne, Op. 9, No. 2 (Chopin), Marion Telier; Choruses—(a) Liebestraum (Liszt), (b) Go, Lovely Flower (Lenore), (c) Love's Old, Sweet Song, by request (Molloy); Piano—(a) Aufschwung (Soaring) (Schumann), (b) Ballet Music (Delibes), (c) Country Gardens (Grainger), Georgia Meyer; Choruses, A Group of Folk Songs—(a) Pierrot (in French) (France), (b) Song of

Morning (Oley Speaks), Vera Simpson; Contralto—Summer Rain (Charles Willeby), My Lover Is a Fisherman (Lily Strickland), My Heart at Thy Sweet Voice (from Samson and Delilah) (Saint-Saens), Delphine Murphy; Piano—Nocturne, Op. 37, No. 2 (Chopin), Au bord d'une Source (Liszt), Scherzo Op. 31, B flat minor (Chopin), Norman Smith; Soprano—Voi lo sapete (from Cavalleria Rusticana) (Mascagni), The Answer (Huntington Terry), Minor and Major (Charles Gilbert Spross), Mildred Mohler; Baritone—Triste Ritorno (Barthelmy), Noon and Night (Charles B. Hawley), Prologue, I'Pagliacci (Leoncavallo), Virgil McElmoyle; Two pianos—Valse (Arenski), Gavotte and Musette (Raff), Danse Macabre (Saint-Saens), Dorothy Labowitch and Norman Smith; Soprano—Down in the Forest (Landon Ronald), My Laddie (Thayer), Shadow Song (from Dinorah) (Meyerbeer), Elsie Still.

The Cora W. Jenkins School of Music of Oakland presented Carmen Rushing and Frederic Brugge, 13-year-old pupils of Margaret Howard, pianist, assisted by Jane Grainger, pupil of Dr. Arthur Weiss, 'cellist, at Wiley B. Allen Hall, Oakland, on Friday evening, January 27. The following program was interpreted with due regard to the various musical characteristics of the compositions represented: Piano—(a) Gavotte, B flat major (Handel), (b) Country Dances, 1 and 3 (Beethoven), Frederic

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RECOLLECTIONS OF THE MUSICIANS CLUB

By JOHN HARADEN PRATT

(Continued from last issue)

With the above council for the club, Mr. Fickenscher called for a dinner at the Lick House for January 30 to inaugurate the new year of 1906, little dreaming of the catastrophe to come so soon.

A program was given at Mr. Fickenscher's in an informal *entre nous*, February 27, and in March and April a ladies' night was planned for, but deferred until Tuesday, May 1, on account of the grand opera.

However, on the 18th of April occurred the earthquake and fire, which temporarily put a stop to the activities of the Musicians Club.

We bobbed up at "The Hippodrome," 26 Sacramento street, for dinner on Tuesday, November 20, 1906. The price was 50 cents and the hour 6:30 p.m. A nominating committee was again to report a ticket for 1907. Our generous secretary forgave us the dues for April and May, but it required a resolution by the club to consummate the act.

In spite of being found at Fort Mason in the bread line, he was back on the job when fall came. The bane of a secretary's life is the collection of dues.

The nominating committee consisted of Messrs. Sherman, Keeler, and Martinez. We were rallying from the set-back given us by the quake. Mr. Sabin became president, and remained in that office during those trying years of 1907 and 1908. I was vice-president. It was difficult to get a decent attendance at the dinners, which were held usually at Campi's, 1589 Ellis street, corner of Fillmore.

February 9, 1908, it was announced that W. J. Batchelder, Theodore Salmon, Henry L. Perry, and Uda Waldrop had been elected. We spent an evening playing upon the St. Dominic's organ. We tried for a ladies' night and had a delightful one December 14 at Tait's, corner of Van Ness avenue and Eddy street. It was in the front and back parlors of an old house. The Pasmore trio played, and Miss Mary Pasmore regaled us with a sample of Emmy Destinn's singing and acting. The names of Messrs. Bretherick, Dutton, Wolle, Carl Anderson, and Holt, the organist, were added to our list. Mr. Dow invited us to a concert of the Cecilia Choral Society, held in the Christian Science Hall, corner Sacramento and Scott streets.

We were planning at this time to give a public concert in Century Hall, Sutter and Franklin streets, but it was eventually given in Lyric Hall, Larkin street, near Eddy. The concert took place April 28, 1908, and it sounded the death knell of concert-giving by the club. Although the program looks good, and was expensive. In spite of the fine players, the music did not seem first class. Then, the unfortunate policy of obliging every member to sell 10 tickets, at \$1 each, had been adopted. Some resignations resulted.

Keats says, "Man, too, hath his winter of pale misfortune," or words to that effect. Since that time our performances have been restricted to after-dinner programs.

Here comes the program of April 28, 1908:

1. Sonata in D, Op. 58, for piano and violoncello.....*Mendelssohn*
 Allegro assai vivace
 Allegretto scherzando
 Adagio
 Molto allegro e vivace
 Mr. S. MARTINEZ and Mr. ARTHUR WEISS
2. Odes of Anacreon.....*C. Hubert Parry*
 a. Away! Away! Ye Men of Rules
 b. Fill me, Boy
 Mr. JOHN CARRINGTON
 Mr. WALLACE A. SABIN at the Piano
3. Trio Op. 40 in E flat major for piano, violin and horn.....*Brahms*
 Andante Scherzo Adagio mesto Allegro con brio
 Messrs. ARTHUR FICKENSCHER, SAMUEL SAVANNAH and E. SCHLOTT

4. a. Recitativo—Catch Not Thy Breath
 Aria—Go Not Happy Day, from Tennyson's Maud.....*Whelp*
 b. Ah! Moon of My Delight, from In a Persian Garden.....*Liza Lehman*

MR. CARL E. ANDERSON

MR. UDA WALDROP at the Piano

5. Quintet in E flat major, Op. 16, for piano, oboe, clarinet, horn and bassoon*Beethoven*
 Grave—Allegro, ma non troppo
 Andante Cantabile
 Rondo, Allegro, ma non troppo
 Dr. H. J. STEWART and MESSRS. A. LOMBARDI, N. ZANNINI,
 F. E. HUSKE and A. BEETZ

H. B. Pasmore was president in 1909. The club had under discussion the endorsement of the "Music Teachers' Registration Bill," and voted in favor of it. A provision in the by-law for associated members was often mentioned, and was finally adopted in 1911.

We met from time to time at the "Original Old Heidelberg," Turk street, near Van Ness avenue. Mr. Hermann Genss, who had joined the club, took offense at some extravagantly wild remarks of Mr. Dellepiane and passed in his resignation. Such misunderstandings occurred from time to time, but generally there was harmony.

The ticket elected for the year 1910 was:

President.....H. J. STEWART
 Vice-President.....H. L. PERRY
 Secretary-Treasurer.....J. C. RAITH

Directors

H. B. PASMORE and J. BERINGER

In February, at the "Old Heidelberg," there was a discussion of the club's future, how to enlarge it, and make it the nucleus for a broader organization for the musical profession of San Francisco and vicinity.

The ladies' night planned for April 16 was abandoned, since there were few responses to the invitation. The year passed without much activity in the club, as had the years of 1907 and 1908 and 1909.

The regular ticket for election, December 8, 1908, had been

President.....LOUIS H. EATON
 Vice-President.....JOHN CARRINGTON
 Secretary-Treasurer.....JOHANNES C. RAITH

Directors

SAMUEL SAVANNAH and ARTHUR WEISS

But an independent ticket was put up at the last moment and elected. It was:

President.....H. B. PASMORE
 Vice-President.....JOHN CARRINGTON
 Secretary-Treasurer.....JOHANNES C. RAITH

Directors

H. J. STEWART and ARTHUR WEISS

This action caused the defection of Messrs. Eaton and Savannah, mentioned earlier in this little story.

The following circular, dated January 18, 1911, needs to be explained. When Fuehrer, Martinez and I met at the house of Mr. Martinez, to make up a ticket for 1911, the question was, "Who will take an interest?" Matters were at a low ebb. The others wanted me to be president again, so I said I would be if Mr. Eaton would consent to come back. Going to see him, he cheerfully agreed to return to us. Mr. Savannah, upon reading this, will testify that the re-election of himself and Mr. Eaton was a signal for an incoming stream of old and new members.
 (To be continued)

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Homer Henley presented Elizabeth Hackett, Ethel Small and Richard Boersig in a song recital at the Y. M. C. A. Auditorium on Tuesday evening, January 17. The assisting artists were: Edy Durszan, violinist, Alexander Murray, violinist, pupils of Giuseppe Jollain. The accompanists were: Mrs. Marc Lathan and Ursa Warren. The following program was thoroughly enjoyed by a big sized audience which was not backward in expressing its delight: Soprano—Un bel vedremo (from Mme. Butterfly) (Puccini), Make Joy Home (Kathryn Wells Bassett), Ethel Small; Tenor—La Serenata (Tosti), Vere My Song With Wings Provided (Reynaldo Hahn), Sea Fever (James H. Rogers), Richard Boersig; Violin—D Minor Concerto (Vieuxtemps), Liebesfreud (Kreisler), Edy Durszan; Contralto—Amour viens aider from Samson and Delilah) (Saint-Saens), Lullaby (Cyril Scott), Sur la Terrasse (Foudrain), Elizabeth Hackett; Soprano—Spirit Flower (Campbell-Tipton), All for you (Easthope Martin), Meditation (from Chais) (Massenet), Violin Obligato (Alexander Murray), Ethel Small; Tenor—Lungi al Caro, Bene (Secchi), Blue Are Her Eyes (Winter Watts), Le Reve (Massenet), Questa o quella from Rigoletto) (Verdi),

Richard Boersig; Violin—Hungarian Dance No. 5 (Brahms), Waltz in A flat (Brahms), Edy Durszan; Contralto—Eli! Eli! (traditional Hebrew Melody) (Arr. by Schallitt), Schluppwinkel (Frank La Forge), Elegie (Massenet), Violin Obligato (Alexander Murray), Elizabeth Hackett.

FRANCES WIENER'S TRIUMPH

Mishel Piastro, the distinguished violinist and concert master of the San Francisco Symphony Orchestra, presented Frances Wiener, violinist, in a concert in the ballroom of the Women's Building on Saturday



FRANCES WIENER

A Young Violinist of Exceptional Talent, Artist Pupil of Mishel Piastro, Who Enthused a Large Audience at the Women's Building Recently

afternoon, February 4. There was a large audience which overflowed into the hallway and which remained from beginning to the end of the extensive program. There was frequent and genuine applause throughout the course of the recital and Miss Wiener certainly acquitted herself sufficiently well to merit every particle of this spontaneous enthusiasm.

We have heard Frances Wiener on various previous occasions and can testify to a remarkable improvement. Her technic is exceptionally precise and clean. Her phrasing has attained an unusual amount of intelligence and musicianly judgment. She bears herself with that confidence and ease which only young artists with ample experience reveal. The program, although an excep-

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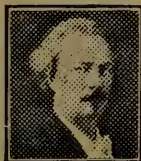
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PREMIERE OF EGDON HEATH.

The world premiere of Gustav Holst's Egon Heath, composed especially for the Symphony Society of New York, was given under the direction of Walter Damrosch in Mecca Auditorium Sunday afternoon, February 12. Preceding the performance Paul Lyssac read portions of the first chapter of Hardy's *The Return of the Native*, from which Holst derived the inspiration for this work. The paragraph which Holst cites as expressing the spirit of his musical representation of Egon Heath reads:

"A place perfectly accordant with man's nature—neither ghastly, hateful nor ugly; neither commonplace, unmeaning, nor tame, but like man, slighted and enduring; and withal singularly colossal and mysterious in its swarthy monotony."

Vladimir Horowitz was the assisting artist at this concert, playing Rachmaninoff's Concerto No. 3 in D minor for piano with orchestra. The complete program follows: Festival Overture (Leopold Damrosch); Egon Heath (Gustav Holst), world premiere and composed for the New York Symphony Orchestra; Concerto No. 3 in D minor for piano with orchestra (Rachmaninoff), Mr. Horowitz; Symphony No. 5 in C minor (Beethoven).

At the Thursday afternoon (February 16) concert of the New York Symphony Orchestra, Harold Bauer appeared as soloist. He was heard in Beethoven's Concerto No. 4 in G for piano with orchestra. Mr. Damrosch will open his program with Brahms' Symphony No. 2 in D. Liszt's *St. Francis Preaching to the Birds*, orchestrated by Felix Mottl, will also be performed.

GEO. McMANUS IN SCOTLAND

George Stewart McManus, member of the pianoforte department in the school of music at Mills College, in a recent letter from Edinburgh, writes of his year of study in Europe. He left New York last summer for study at Edinburgh University under his friend, Dr. Donald F. Tovey, chairman of the department. He writes:

"Professor Tovey and I gave a public performance of Liszt's arrangement for two pianos of Beethoven's Ninth Symphony, early this month, just a week before the orchestral performance of the work. I am playing at the Third Historical Concert at the university, in February. At this concert Professor Tovey and I are playing Beethoven's own arrangement of the Grand Fugue in B flat from one of his late string quartettes, and I am playing the Dohnanyi's quintette with the Edinburgh String Quartette.

"Professor Schlapp, dean of the German department, has invited me to give a lecture in German before his faculty and graduate students. This will take place in February.

"Some time ago, Professor Tovey brought to a conclusion Bach's *Kunst der Fugue*, which was nearing completion when Bach died. Professor Tovey recently surprised me with his own copy, with all his notes and analyses and the final working out of the last Fugue in his own manuscript. He had it bound with the Reid motto on the outside and also 'G. S. McM. from D. F. T.' I was most happily surprised and very much flattered.

"I am going immediately to Paris to play for Miss Alice Tully's recital there. Miss

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Tully is Ambassador Houghton's niece. We had a very successful recital in London just two weeks ago.

"My work here finishes in March. After that I go to Oxford to visit a friend who teaches at Christ Church and to meet other friends who are teaching and working there. I have been promised Lewis Carroll's rooms at Oxford for a visit, and I hope also for a short stay at Cambridge.

"I am hoping—it's still unsettled—to go to Germany in April or May for two or three months to work intensively at my piano with one of the great Brahms, Beethoven authorities. Of course, Tovey is as big an authority along those lines as one can probably find, but he will leave here as soon as the term ends and I should like to go back to Germany for a time. There are so many demands on my time here at the university that I look forward to two months of intensive piano practice. It is quite possible that I can not fit in my time with that of the artist with whom I hope to work. In that case I shall come home and spend the summer months preparing programmes for the next season. I have absorbed a great deal that will be very valuable to my student at home and to my work in general and am very glad that I chose the University of Edinburgh. I hope to be able to bring back all the programmes of the Reid concert which are so wonderfully rich in Professor Tovey's analytical notes."

Mr. McManus will return to Mills College for the opening of the autumn semester in September. At that time the new music building will be completed and ready for occupancy by the School of Music.

NEW COURSES AT U. S. C.

In addition to regular courses in orchestral and choral conducting and community music under the direction of Alexander Stewart, the University of Southern California College of Music will offer a course in church music and choir conducting under Mr. Stewart during the semester beginning in February. Choir leaders and church soloists not regularly enrolled as students in the College of Music, who are qualified for this work, may avail themselves of this course upon application to the assistant registrar at 2601 South Grand avenue.

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MUSICAL LEAGUE CONCERT

Under Direction of Dr. Modeste Alloo, California Music League Orchestra Scores Another Triumph

By ANNA CORA WINCHELL
In Berkeley Gazette, January 25, 1928

The California Music League extended its activities last evening to the inclusion of a choral body at its second concert this season. Harmon Gymnasium was filled with members, patrons and guests of the league, who, as a whole, formed a notable gathering. Dr. Modeste Alloo, conductor of the orchestra, offered an excellent program in which he had the supervision of 200 school children in addition to the usual duties of directing symphonic numbers.

The work presented by the children, who ranged from 10 to 12 years, and represented the fifth, sixth and seventh grades of Berkeley's public schools, was the cantata of Peter Benoit, "Into the World." It is melodious and built on simple lines, fitting for singers of tender years, and very well sung. It was evident that good work had been done in education training by music supervisors of the schools, while the ensemble had been welded by Dr. Alloo to an excellent point of smoothness and expression.

The children responded easily and, seemingly, with pleasure, which is the real motive in music and the true reason for inculcating love of music in infancy. Something is then put into life which, otherwise, can never come if children are not taught music—and taught early. Benoit, not so well known in this country as in Europe, is regarded with respect on the other continent where his works in variety have been presented under eminent men. This cantata is expressive of ideals of life and its living, with words that are rhythmically attached to the musical flow.

Singing with an orchestra meant much to these youngsters who were gaining in ways of which they were not totally conscious, but none the less beneficiaries. And the California Music League is a growing power in the placing of opportunity, instrumentally and vocally, before the younger generations, besides offering musical satisfaction to maturer minds. The fact that the University of California gave its special sponsorship to this concert offered proof of its recognition of the work being accomplished by the league in the interest of music. The educational factor plays a large role, but the entertaining phase is prominent, for the personnel of the league and its patrons includes those versed in the higher standards and who receive musical pleasure in the hearing of these concerts.

The large audience showed approval of the entire program which opened with the immortal "Fifth" Symphony of Beethoven. It is a stupendous work for the best of orchestras and as one considers the makeup of the league orchestra, with its heterogeneous assemblage of boys and girls—amateurs,

semi-professionals and a few wholly professional, it is nothing less than marvelous that such musical results can be secured, as those of this orchestra. There is intelligence of phrasing, color and evidence of feeling for the composer's drift of mind. The conductor's baton, also, must be constantly alert for intriguing passages of which there are many and, on the whole, the performance was commendable and gratifying.

The Mozart in E flat was another test of application on the part of the orchestra, its members showing conscientious striving which brought out the beauties of the singing themes, even when interlaced with the fancifulness of Mozart's imagination. Antonio de Grassi is concert master and was given due recognition, together with that accorded the other players and their conductor. That choristers are to form a conspicuous part in this season's concerts of the league

is seen in the announcement that the Loring Club of San Francisco, nationally known and now celebrating its fifty-first year of activity, will take part in an all-Brahms program, April 9. Wallace A. Sabin, who has been the Loring's conductor for nearly two decades, will ally himself with Dr. Alloo in the presentation of a program par excellence.

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Hennessy, Swan—Sonate Celtique. Viola and piano.

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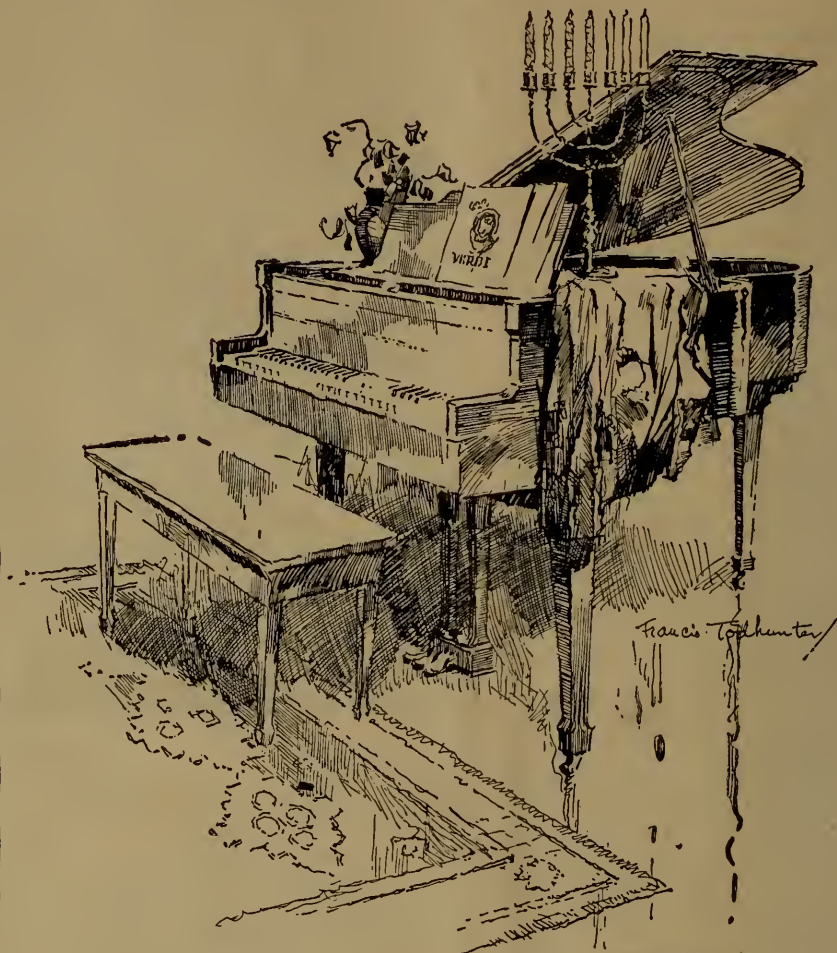
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Sandburg, Carl. The American songbag. 1927.

Elizabeth Hamilton presented Dorothy Deering, soprano, and Charles Henry, pianist, pupil of Marie Gashweiler, in a recital on Thursday evening, January 12, at the Benjamin Franklin Hotel in San Mateo. The following program was enjoyed by a large and demonstrative audience: Prelude, B minor (Rachmaninoff), Melodie (Rachmaninoff), Valse (Rachmaninoff), Mr. Henry; Ouvre Tes Yeux Bleus (Massenet), Marie (Franz), San Toi (d'Hardelot), Mrs. Deering; Etude, C sharp minor (Chopin), Fantasia Impromptu (Chopin), Mr. Henry; Vissi d'Arte—Tosca (Puccini), Mrs. Deering; Finnish Folk Song (Maricanto), Gopak (Mousorgsky), Mr. Henry; It Was a Lover and His Lass (Quilter), I Drink the Fragrance of the Rose (Clough-Leigher), My Lover Is a Fisherman (Strickland), Mrs. Deering.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. LIII. No. 10

SAN FRANCISCO, MARCH 20, 1928

FIVE CENTS

SEVERAL THOUSAND EAST BAY MUSIC LOVERS SPEND \$50,000 ON OPERA

Musical Review's Confidence in Oakland, Berkeley and Alameda Is Vindicated—Many San Francisco Opera Enthusiasts Visit Four-Day Season of Chicago Civic Opera Company—Business Men, Fraternal Societies and Clubs Co-operate to Make Engagement Memorable—Giorgio Polacco and Rosa Raisa Outstanding Musical Forces of Engagement—Mary Garden's Personality as Dominating as Ever in Resurrection

The East Bay cities have vindicated the faith reposed in them by the Pacific Coast Musical Review. They have proved that it is possible to give a brief grand opera season at prices ranging from \$2 to \$6 during our successive days in Oakland. There was an average attendance of a little over 3000 people at the four performances taking place on Tuesday, Wednesday, Thursday and Friday evenings, March 13, 14, 15 and 16. Thus about 10,000 people spent approximately \$50,000 in four days, which comes pretty close (per performance) to the memorable engagement of the Chicago Civic Opera Company in San Francisco several years ago, when \$225,000 were taken in during 16 performances, or four times as many as in Oakland.

This certainly goes to show that the East Bay cities must be reckoned with, musically speaking, and it is to be hoped that the people across the bay will now have sufficient confidence in their artistic taste not to permit their energies in the direction of musical patronage to lie dormant for another year, but to prove that what is possible in the case of grand opera is also possible in less expensive enterprises, like symphony concerts and chamber music. In the matter of symphony concerts, the East Bay communities will soon have an opportunity to display their awakened artistic appreciation when some of the world's most distinguished symphony conductors will come here during the summer months and conduct a series of concerts in San Francisco and San Mateo with the San Francisco Symphony Orchestra. There is no reason why two or three concerts can not be given in Oakland.

We understand the Chicago Opera Company contemplates making annual tours to the Pacific Coast henceforth. If this is true, that organization will have to improve its artistic character as well as its repertoire. Of course, from the standpoint of a provincial or ordinary traveling opera troupe, the performances of the Chicago Civic Opera Company were unquestionably artistic and enjoyable. But when it is considered that both the Chicago Civic Opera Company and the Metropolitan Opera Company of New York represent, in the opinion of the average American opera enthusiast, the last word in operatic presentations, superior to anything else in the world, the Chicago organization did not justify this faith during its Oakland visit.

First of all, it must be considered that the Chicago Civic Opera Company could not have been better represented in Oakland than by F. D. Hawkins, local representative, and Everett L. Jones, director of publicity. These gentlemen, backed by committees of representative Oakland citizens, accomplished what they set out to do with

By ALFRED METZGER

astounding success. Notwithstanding the writer's faith in the East Bay cities' capacity to support grand opera, the result was far



MARGARET TILLY

The noted English pianist, who will appear in a piano recital at Scottish Rite Auditorium, Tuesday evening, March 20, under the management of the Wolfsohn Musical Bureau

beyond his expectations. Such loyalty, enthusiasm and energy as the combined efforts of these men and women produced was worthy of a greater reward than the artistically weak opening performance of Aida and the tepid closing performance of The Snow Maiden.

Polacco Star of Aida

Had it not been for the masterly conducting of Giorgio Polacco on the opening night, Aida would surely have proved a fiasco. Judging merely from their performance on this occasion there wasn't any artist in the cast of metropolitan artistic requirements. It is true, every one of the singers had a

passably good voice, but of how much musical value is a vocal organ without the intelligence, dramatic versatility and histrionic faculties that breathe the soul of vitality into a voice?

Myrna Sharlow does not possess the necessary vocal accomplishments nor dramatic virility to portray the character of Aida convincingly. While she has a few high tones, marred somewhat by a severe vibrato, she could hardly be heard when singing in the middle and low positions. Her phrasing lacks that careful shading and emotional accentuation which other artists so successfully attain. Charles Marshall as Radames lacked both vocal and histrionic conviction. His voice, while dramatic in timbre and big in volume, sounded pinched and choked and at no time did it measure up to the artistic requirements of this delightful role.

Cyrena van Gordon, both in personality and voice, revealed exceptional beauty. Unfortunately, her voice is not evenly placed. It has fine flexibility in the higher range, but lacks resonance and color in the low position, the most important for a mezzo or alto. While she exhibited a certain measure of histrionic ability, she seems to lack in the grasp of the dramatic possibilities of the role of Amneris. True enough, she has a regal bearing, but there are times when Amneris forgets she is a princess and becomes a woman. At such times Miss van Gordon fell short of the requirements of her role.

Giacomo Rimini, although possessing a pleasing baritone voice, weakens the role of Amonasro by lack of virility and dramatic realism. We have heard him, repeatedly in this role and have never become moved by his performance, not even when he had the excellent assistance of Rosa Raisa's Aida. Chase Boromeo as the King and Virginio Lazzari as the High Priest also revealed excellent vocal material. We could hardly believe that Lazzari sang the High Priest role. We are still under the impression that either some one else sang his part or he was not in his usually fine artistic condition.

Giorgio Polacco and the chorus were the predominating factors of the production. The former directed the orchestra, chorus and principals with that unerring authority which has made him one of the finest operatic conductors before the musical public, and the chorus itself made an excellent impression because of its evident practical experience, thorough knowledge of its musical duties and natural deportment throughout the opera. The orchestra was altogether too "thin" in the strings. Whenever the brass began to play forte the strings could hardly be heard, and when both the brass band on

(Continued on page 6)

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EDITORIAL DISCUSSION



THE SAN FRANCISCO OPERA ASSOCIATION

After attending the season of the Chicago Civic Opera Company in Oakland last week the editor of the Pacific Musical Review is more than ever convinced that the San Francisco Opera Association, under the able, artistic direction of Gaetano Merola, compares favorably with the two greatest opera organizations in the world—namely, the Chicago and Metropolitan companies. So that our readers do not regard this statement as over-optimistic, we shall try to prove that our contention is based upon facts. These facts can only be obtained by enumerating the personnel of the organization, the repertoire, the orchestra, the chorus, the mise-en-scene and the prices of admission.

We shall take up the matter of the personnel first. The Chicago company presented eight artists who also have been included in the San Francisco Opera Association, namely, Virgilio Lazzari, Elinor Marlo, Lodovico Oliviero, Antonio Nicolich, Desire Defrere, Cesare Formichi, Antonio Cortis and Richard Bonelli. Artists who have not been with the San Francisco Opera Association, but were with the Chicago organization include: Rene Maison, Chase Baromeo, Cyrana van Gordon, Charles Marshall, Myrna Sharlow, Giacomo Rimini, Rosa Raisa, Augusta Lenska, Charles Hackett, Mary Garden, Edith Mason, Lorna Doone Jackson and Olga Kargau. Artists who appeared in the past seasons in San Francisco and who were not with the Chicago company include: Tito Schipa, Claudia Muzzio, Joseppi De Lucca, Giovanni Martinelli, Benjamino Gigli, Margaret D'Alvarez, Rudolph Laubenthal, Elsa Alsen, Queena Mario, Ferdinand Anseau, Marcel Journet, Bianca Saroya. Lorna Doone Jackson and Olga Kargau have been heard in San Francisco with the San Carlo Opera Company. We have here 12 great artists as against 11.

The orchestra of the Chicago organization included 48 musicians. The San Francisco company engaged an orchestra of 80 artists. The ballet of the Chicago Opera Company was trained by Maria Yurieva. The San Francisco ballet was trained by Theodore Kosloff and Olga Fredova. The conductors of the Chicago company were: Giorgio Polacco, Roberto Moranzoni and Henry G. Weber. The conductors of the San Francisco organization were Alfred Hertz, Gaetano Merola and Pietro Cimini. The repertoire of the Chicago company included: Aida, Resurrection, Gioconda and Snow Maiden. Four performances of the San Francisco company included last season: Aida, Turandot, Tristan and Isolde and La Cena della Beffe. The prices of the Chicago company ranged from \$2 to \$6. The San Francisco organization charges from \$1 to \$5. In other words, the former demands an average admission of \$3, while the latter only charges an average price of \$2, a difference of 33 1/3 per cent.

Regarding the mise-en-scene, it certainly cannot be said that the scenery and costumes of the San Francisco season are inferior to that of the Chicago company. There remains only the stage management and chorus. Regarding stage management, the San Francisco organization has the services of Amando Agnini, stage manager of Ravinia Park, Chicago, and the Metropolitan Opera Company. The chorus of the Chicago company consists of experienced singers who continuously are able to appear in performances and who have acquired a big repertoire of operas. The San Francisco chorus consists partly of professionals and partly of amateurs. All of them ambitious young artists who take their work seriously, but who have not as yet become veterans. However, they have progressed wonderfully in vocal development as well as histrionic art, as was evidenced by their astonishingly fine work in Turandot,

where the chorus was praised by press and public as being one of the features of the production.

A careful comparison of these names and repertoire as well as technical features will prove to the intelligent reader that it is not provincialism to maintain that the San Francisco Opera Association compares favorably with the two most famous operatic institutions in the world. As far as European organizations are concerned, the writer knows many that cannot even compare with San Francisco in the excellence of its ensemble or casts. People are so prone to make comparisons to the disadvantage of home talent and home institutions that the Pacific Coast Musical Review takes exceptional pride in complimenting the San Francisco Opera Association and its able general director, Gaetano Merola, on the invaluable services they render to the community by giving it the finest opera season it is possible to give on the Pacific Coast. If occasionally they cannot secure the services of exclusively the greatest artists to be found in the world, that is not their fault, but must be partly ascribed to the machinations of forces who are not friendly to the proposition that the Pacific Coast wishes to support its own operatic organization.

THE SUMMER SYMPHONY ASSOCIATION

The Summer Symphony Association of San Francisco will give its third season of summer symphony concerts in San Francisco beginning June 26 and ending August 28. True to its past policy, conductors of international reputation have been engaged. Among these will be Albert Coates, the famous English conductor; Benjamino Molinari, conductor of the Augusteum of Rome, and Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra. In addition to these, Mishiell Piastro, concert master of the San Francisco Symphony Orchestra for the last few years, and one of the world's most distinguished violinists, will conduct a concert, while the Municipal Chorus and Dr. Hans Leschke will appear in the final concert of the season. There are now under way negotiations with Ernest Bloch, by many authorities regarded as the most distinguished of modern composers, to conduct one of the concerts.

The San Francisco Symphony Orchestra has been engaged practically intact and it is contemplated to introduce a few soloists during the ensuing season. If the plans of the music committee and President Thompson materialize, there will be a few fine surprises in store for the music lovers in the way of programs and soloists. The Summer Symphony Association of San Francisco is co-operating heartily with the Philharmonic Society of San Mateo, of which Mr. Blythe is the president and Mrs. George N. Armsby is chairman of the music committee. Mrs. Armsby has been of great assistance to the San Francisco summer concerts because of her visit to New York, where she personally interviewed managers and conductors.

The Summer Symphony Association is also co-operating with the Hollywood Bowl Association in the matter of engaging conductors. Mayor James Rolph, Jr., Finance Chairman Franck Havenner and Auditorium Chairman James McSheehy, as well as Auditor Thomas F. Boyle, backed by the Board of Supervisors, continue to manifest their interest in the summer concerts and pledged themselves again to co-operate with the Summer Symphony Association to give the people of San Francisco the best concerts under the direction of famous conductors from various nations of the world during the summer months. The Sum-

(Continued on page 13)

Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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and public of the Pacific Coast.

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ALFRED METZGER, Editor

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BRIEF REPORTS OF A FEW RECENT MUSICAL EVENTS

**Symphony Concerts Attract Enthusiastic
Audiences and Introduce Harold Bauer
and William Wolski as Soloists—
Visiting Artists Please
Music Lovers**

By ALFRED METZGER

Owing to the large number of musical events that have taken place since our last issue of March 5, we are obliged, in order to keep up-to-date, to devote only a brief space to each one. We trust that our readers will not misunderstand this brevity as indicating any lack of appreciation on our part of the musical importance of these concerts.

Symphony Concerts

Three programs were given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz between March 5 and March 20. The first of these was given under the auspices of the City of San Francisco at the Exposition Auditorium on Tuesday evening, March 6, with Harold Bauer as soloist. The program consisted of Tchaikowsky's Symphony Pathétique and Beethoven's Concerto for piano in E flat, also known as the Emperor Concerto, for which Harold Bauer had been chosen as the soloist. We have never heard this particular work interpreted with greater authority, finer musicianship, cleaner technic and more thorough judgment than on this occasion. The audience of nearly 9000 people proved itself worthy of such a performance by giving Harold Bauer a well-merited ovation. The Tchaikowsky symphony was interpreted with that irresistible attention to rhythmic and melodic emphasis, which is one of Alfred Hertz' greatest assets. The Emperor Concerto also received a most effective orchestral setting by Hertz and the orchestra.

On Sunday afternoon, March 11, the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the ninth popular concert of the season at the Curran Theatre, with William Wolski, violinist, as soloist. Mr. Wolski played the Paganini Concerto in D major with exceptional brilliancy of style and technic. It is a most difficult work, decidedly Italian in character and requiring the utmost qualities of virtuosity to present it in adequate fashion. Mr. Wolski met the requirements of this work in splendid fashion and deserved the hearty ovation accorded him.

The balance of the program, expertly conducted by Mr. Hertz, and efficiently inter-

preted by the orchestra, was as follows: Overture, Le Carnaval Romaine (Berlioz), Suite, Ma Mere L'Oye (Ravel), from the North (Sibelius), Norwegian Bridal Procession (Grieg), Overture The Bartered Bride (Smetana), Spanish Caprice (Rimsky-Korsakow).

The eleventh pair of symphony concerts was given at the Curran Theatre on Friday and Sunday afternoon, March 16 and 18. Much to the delight of the large audiences in attendance, Horace Britt was the soloist. He concluded the program with the grateful Saint-Saens Concerto for Violoncello in A minor. Mr. Britt is always dependable. While his interpretations were admirable for tone quality, delicacy of taste, artistic finish and facility of technic, it must be confessed that like every true artist he shows signs of progress every time we hear him again. This occasion was no exception. Mr. Britt is unquestionably one of the foremost cellists of the day and it is impossible to tire of his inherent musicianly qualities. Don't miss his concert, which will take place at Scottish Rite Auditorium on Wednesday evening, March 28.

In addition to the Exemplary Brahms Variations on a Theme of Haydn, which were interpreted with that depth of intelligence necessary for their adequate reading, by Mr. Hertz and the orchestra, there were two works new to San Francisco on the program, namely, Suite from the Royal Fireworks Music, by Handel, and Tone Poem, The Ocean, by Henry Hadley. The former consisted of a series of dances and revealed that fine buoyancy and sprightliness which Handel knew so well how to effect, while the latter proved one of the most impressive works heard here by that truly distinguished American composer who conducted the San Francisco Symphony Orchestra for five years. The Ocean is one of Hadley's most stirring compositions. It is a realistic composition of the most vigorous and ingenious character. Mr. Hertz and the orchestra gave both works a very careful and effective interpretation.

There remain now only two more programs to be presented by the San Francisco Symphony Orchestra and Alfred Hertz during this season. There will be a popular concert at the Curran theatre on Sunday afternoon, March 25, and the final pair of symphony concerts on Friday and Sunday afternoons, March 30 and April 1. For both occasions interesting programs have been selected, as may be seen from a glance at the announcement elsewhere in this issue. The two Spring Festival programs, which will be given at the Exposition Auditorium on Tuesday and Friday evenings, April 10 and 13, will also be found to be of exceptional merit and well worth while everyone's serious consideration.

Visiting Artists

Quite a number of visiting artists appeared before San Francisco's musical audiences during the period between March 5 and March 20. Among these the English Singers deserve specially emphatic endorsement. They appeared in the Exposition Auditorium on Friday evening, February 24, and presented a program of sixteenth and seventeenth century motets, madrigals, folk songs, duets, trios and other works by composers of those early days. While the delicacy and gentleness of their work did not fit into the large space of the Exposition Auditorium, everyone enjoyed the smoothness, fine blending and perfect intonation of the voices and the ease and naturalness which the singers employed in their interpretations. This concert was one of the most finished and refined heard in San Francisco this season. It was given under the management of Selby C. Oppenheimer.

The Marianne Kneisel String Quartet appeared at the Fairmont hotel as one of the attractions of the Alice Seckels matinee

musicales on Monday afternoon, February 27, and Alexander Fried of the Chronicle has this to say of it:

Carrying on in active chamber music the great name of the late Franz Kneisel, the Marianne Kneisel String Quartet of New York has with Elizabeth Worth, second violin; Mary Lackland, viola, and Nancy Wilson, cello. The group played an enjoyable program that included the Haydn D minor quartet (with the canonic minuet), two movements of the Debussy quartet and Smetana's Aus Meinem Leben. The National Music League does nobly to help such earnest and talented young artists meet considerable public. In the musician's career the first few years are the hardest of the hard first hundred. How well the Marianne Kneisel String Quartet earns its sponsorship was apparent in the enthusiasm with which it was greeted yesterday by a good sized audience. The quartet has been sponsored in a number of concerts by the National Music League. One of these took place as a special event in the matinee musical series at the Fairmont hotel yesterday afternoon.

The Persinger String Quartet gave one of its regular chamber music concerts at the Playhouse of the Women's building on Tuesday evening, February 28. The program was unusually interesting and musically appealing. It contained Schumann's Quartet in A major, op. 41, No. 3; Daniel Gregory Mason's Variations, op. 24, on a theme of John Powell; Eugene Goossens' Jack O'Lantern, op. 15, No. 2, and Dvorak's Quintet, op. 81 for piano and strings. On this occasion the Persinger String Quartet was in excellent artistic condition. It gave everyone of the compositions an adequate intelligent interpretation and proved its competency after years of careful and comprehensive ensemble work. John Powell, the distinguished American pianist, was the assisting artist and his playing gave ample evidence of the fact that his reputation as a truly eminent member of the artists' galaxy is indeed well deserved. As a musician, as a poet, as a technician and as authority of his instrument he revealed ample proof that he belongs among the elect.

Another concert of this decidedly delightful organization will be given on Tuesday evening, March 27, when the Abas String Quartet will be acting as guest attraction. These concerts are given under the management of the Wolfsohn Musical Bureau of New York.

On Wednesday evening, February 29, John Powell, the noted American pianist, gave a concert of his own, during which he interpreted the following program: Concerto Grosso (Vivaldi); Sonata C minor, op. 111 (Beethoven); Carnival, op. 9 (Schumann), and Venezia e Napoli (Liszt), a truly herculean performance. Notwithstanding the magnitude of this offering, Mr. Powell proved himself thoroughly equipped to successfully cope with the various musical difficulties and responsibilities with which this program abounded. He deservedly received the enthusiastic endorsement of his audience, and his vigorous style, depth of musicianship and skill of expression was prevalent throughout the course of the recital.

Sigrid Onegin was the eighth attraction of the Selby C. Oppenheimer concert series at the Exposition Auditorium on Monday evening, March 5. This artist belongs among the foremost singers of the day. She has a beautifully developed voice of exceptional timbre and flexibility. Her intonation is impeccable. Her diction excellent, her phrasing backed by unusual intelligence and refinement of artistry. We would not regard her as a contralto of specially pronounced characteristics, but are under the impression that she is a mezzo-soprano rather than contralto. Furthermore, she cannot entirely divest her-

self of her operatic idiosyncracies, wherefore she introduces in her concert work considerable histrionic action. Some people like this vitality, others prefer a more reposeful attitude during a concert. However, be that as it may, Onegin is a great singer and her interpretations of Gluck, Mozart, Schubert and Brahms were truly enjoyable.

We did not particularly admire a vocal setting of Chopin's A flat Impromptu by Franz Dorfmueller, who otherwise was an excellent accompanist. Mme. Onegin was very accommodating, acceding to the insistent demands for encores by her enthusiastic audience after every group of songs.

Resident Artists

Max Panteleieff, the distinguished Russian baritone, concluded his series of recitals at his studio on Van Ness avenue with enjoyable programs on Monday evenings, February 20 and 27. On both occasions the artist was assisted by Consuelo Cloos, mezzo-soprano, and Rosalind Borowski at the piano. The first of these two programs contained compositions by Tschaiakowsky, Cui, Borodin and Rimsky Korsakov, while the final recital consisted of works by Rachmaninoff, Sahnovsky, Leishin, Gliere, Malashkin, Arensky and Gretschaninow.

Mr. Panteleieff repeated on both occasions his unquestionable artistic success that accentuated the first event of this series. His fine, resonant, even and sonorous voice, used with excellent discrimination, was heard at its best throughout these programs. Miss Cloos also contributed to the refined atmosphere of these events with the pliancy of her voice and the emotional instinct of her interpretations. Rosalind Borowski as accompanist proved a most useful factor at these concerts.

The Pacific Coast Opera Company, of which Arturo Cassiglia is the director, presented Cavalleria Rusticana and I Pagliacci at the Capitol theatre before a packed house on Tuesday evening, February 28. Mr. Cassiglia is doing a most valuable service in behalf of musical progress in this community. Both performances were carefully mounted, had been adequately rehearsed, and gave fine enjoyment to the audience, which was most enthusiastic in its acknowledgment.

The chorus was particularly worthy of praise. The fresh, young voices and the ease of deportment of its members were features of both productions. Isabel Zentene as Santuzza exhibited fine temperament and a big well-carrying voice, while Attilio Vanucci as Turridu sang exceedingly well. Olga Steffani as Lola, Anna Karcova as Lucia, and Carol van Hulst as Alfio contributed to the success of the performance.

Teresa Tum Suden proved a vivacious and vocally well-endowed Nedda who sang with fine feeling and looked the part; Ludovico Tomarchio's Canio was charged with vitality and effervescence. Carol van Hulst's Tonio was acted and sung with professional assurance and an original grasp of the role. Austin Mosher as Silvio, Rodolfo Caffaro as Beppe, Carlo Mennucci and Fred Wahlén as two villagers completed the cast. Mr. Cassiglia conducted with thorough comprehension of the significance of the score and with careful attention to the ensemble.

Robert Pollak, violinist, gave the fourth concert of a series of violin recitals at the San Francisco Conservatory of Music on Wednesday evening, February 29, before a large audience. The program consisted of Violin Sonata in B minor (Bach); Sonata for piano and violin in A major (Cesar Franck), and Baal Schem—Contrition, Improvisation, Rejoicing (Ernest Bloch). The Bach and Franck sonatas were played by both Mr. Pollak and Ada Clement with effective emphasis of their numerous classic beauties. Prolonged and genuine applause rewarded the musicians for their work. Of special interest was the Bloch composition which revealed that master at his best. Mr.

Bloch possesses the happy faculty of expressing his innermost emotions with effective musical phrases and Mr. Pollak succeeded in accentuating this message.

Evelina Silva, mezzo-soprano, and Ernst Bacon, pianist, gave a recital of Lieder and piano music of Franz Schubert in honor of the master's centenary in the Founders' auditorium of the Women's building on Friday evening, March 9. The songs represented on the program were: From Winterreise—Gute Nacht, Die Wetterfahne, Der Lindenbaum, Auf dem Flusse, Fruehlingstraum, Die Krache, Der Wegweiser, Der Leirmann, and Who Is Sylvia, Die Liebe hat gelogen, Geheimes, Gretchen am Spinnrade. The piano compositions represented were: G flat minor Impromptu, Minuet, B minor, A flat minor Impromptu, F minor Impromptu, Waltzes arranged as Soirees de Vienne by Franz Liszt.

Mme. Silva delighted her large audience with her sincere and graceful interpretations, backed by a voice of much charm and a personality of exceptional attraction. Mr. Bacon further strengthened his standing in the community with the musicianly character of his readings and the depth of his interpretive faculties. The concert was indeed a delightful one.

Harvey Peterson, an artist pupil of Mishel Piastro, appeared in a violin recital at the gold ballroom of the Women's building on Saturday afternoon, March 10. His program was as follows: Suite in A minor (Sinding); Chaconne, for violin alone (Bach); Concerto in A minor (Vieuxtemps); Faust Fantasie (Gounod-Wieniawski). Notwithstanding the high standard of the program and the difficulties associated with the interpretations of the works on the same, young Peterson made an excellent showing. He has vitality, temperament and sense of rhythm and plays with considerable intelligence. Added experience and continuation of his studies will gradually develop his work where it will attain style and assurance. He is on the right road. Lev Shorr proved an excellent accompanist.

The Loring Club, under the authoritative direction of Wallace A. Sabin, gave the third concert of its fifty-first season on Tuesday evening, March 13, at the Scottish Rite Auditorium. The guest artist for this occasion was Allan Wilson, tenor, who has appeared with the club before and is well and favorably known throughout the bay section as a concert and radio artist. Mr. Wilson sang two groups of songs as well as the incidental solos in the club's rendition of Cui's Spread Young Wings and Lochinvar, a beautiful ballad for men's voices. His two groups included the following:

First group—Come, My Beloved! (Handel), Rheinisch Folk Song (Mendelssohn), Who Is Sylvia? (Shubert), Il mio Tesoro intanto (Don Giovanni), (Mozart); second group—It Isna', Jean, Thy Bonny Face (Park), Border Ballad (Cowan), Heart of Gold (Sabin), Her Portrait (Melvin).

The entire program by the club included Rolling Down to Rio, by German; Spread Your Wings, by Cui; Liszt's beautiful number, The Lorelei; Schumann's Dreamy Lake; The Keys of Heaven, by Button; Lochinvar, and Sullivan's Lost Chord, with solo by W. F. Stapff. Accompaniments were by piano and strings. Benjamin S. Moore at the piano and William F. Laraja first violin. Wallace A. Sabin conducted.

Concerts taking place before March 20 and not included in the above reports will appear in the next issue published on April 5.

Henry Grobe, for the last few years located at Wiley B. Allen Company, presiding over one of the best sheet music departments in San Francisco, has recently moved his stock to the Wurlitzer store at 250 Stockton street. Mr. Grobe is one of the best-known and best-liked dealers of

educational music in this city and all who have come in contact with him have been pleased with his invariable courtesy and his eagerness to meet every want. Originally of G. Schirmer, Inc., of New York, he came to San Francisco 25 years ago and for the past 15 years has presided over his own department at the Wiley B. Allen Company, which arrangement he now continues with the Wurlitzer company.

Giulio Minetti presented his violin school and ensemble in its first recital at California Club Hall on Saturday afternoon, February 18. An unusually effective and interesting program was presented in a manner to please and enthuse a large and attentive audience. Mr. Minetti, the recipient of numerous musical honors in the way of public appreciation, has here added another important victory to his many conquests in San Francisco.

Mrs. Zay Rector Bevit has returned from several months' absence in the Northwest, where she has spread the gospel of her successful educational method "Piano Playing by Harmony Diagrams" with gratifying results. Mrs. Bevit is continuing her educational work here and is really accomplishing wonders with the young folks.

Sigmund Beel, one of the Far West's foremost violinists and pedagogues, entertained a number of leading members of the Los Angeles Philharmonic Orchestra during that organization's recent visit in San Francisco. Mr. Beel is very popular among the membership of this orchestra, having been concert master for several seasons prior to Mr. Rothwell's assumption of the baton. Another gratifying experience for Mr. Beel was the appearance of his former pupil, Frances Berkova, as soloist with the San Francisco Symphony Orchestra at the tenth pair of symphony concerts under the direction of Alfred Hertz. Miss Berkova created a genuine success and was heartily greeted by audiences as well as critics. She is an artist of the first rank.

Peter Conley has opened a theatre box office for San Francisco theatrical and musical attractions at Sherman, Clay & Co. in Oakland. Mr. Conley has had long and valuable experience in the box office of some of San Francisco's leading musical attractions and the accommodation he thus presents to Oakland patrons of San Francisco entertainments will no doubt be thoroughly appreciated.

RESIDENT ARTIST EVENTS

Among the concerts announced to take place in this city presently are those of Lillian Hoffmeyer, an exceptionally skilled contralto soloist, who will give a recital at the Fairmont hotel on Thursday evening, March 29. The program will be in the form of a costume event, with Henrik Gjerdrum as accompanist and pianist.

Alda Astori, pianist, will give a program including Scarlatti, Chopin, Schumann and Granados compositions in the Founders' auditorium of the Women's building on Friday evening, March 30.

Sam Rodetski, Russian pianist, will appear in a recital at the Women's building on Thursday evening, March 29. His program will include works by Beethoven, Brahms, Chopin, Jacobson, Scriabin, Debussy, Troyer and Liszt.

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THE OAKLAND OPERA SEASON

(Continued from page 1)

the stage and the brass section in the pit played together—good night! The poor strings were simply drowned out unmercifully.

According to actual count, the orchestra consisted of 48 musicians, altogether too inadequate for Aida. Scenery and costumes were praiseworthy in every respect. The ballet was graceful and original, although it was a Russian ballet rather than an Egyptian one. The stage management was in the main excellent, but not infallible. However, some of these lapses must be ascribed to the improvised stage, the regular stage of the Oakland Auditorium being extended considerably.

In this connection we wish to compliment the management of the Oakland opera season for the tasteful and cozy arrangement of the Auditorium into an opera house that only lacked a few "soft" seats to make the illusion perfect. The usher service was also most gratifying; the charming young girls acting as usherettes were selected with fine taste.

"Our" Mary in Resurrection

Inasmuch as the writer was unable to attend the performance of Resurrection, Miss Constance Alexandre attended this production and her impression was as follows:

By CONSTANCE ALEXANDRE

Since Mary Garden first graced the stage of Hammerstein's Manhattan Opera House, I believe it was in 1907, she has given the American public something to talk about. Because she was one of the first singers to appear in this country in modern French operas and had the courage to interpret her various roles according to her own conceptions, disregarding, to a certain extent, conventionalities and iron-clad traditions, Miss Garden became the subject of much controversy among the press and opera-going people.

Human nature is indeed strange! When one cannot easily grasp that which is new to him, whether pertaining to art, science or a political problem of the moment, rather than endeavor to discover what it is all about and thereby give himself a chance to be convinced of its merit, he will raise his eyebrows, shrug his shoulders and say: "It's no good—it will never last."

Mary Garden was giving her audiences something unlike anything they had previously seen or heard—she was expounding an entirely new school of opera. People simply did not understand her or what she represented. Yet many recognized her unquestionable genius. She was either tremendously admired or thoroughly disliked. One was either a pro-Gardenite or an anti-Gardenite. The pros lauded her to the skies, while the antis condemned everything she did, her histrionic and vocal methods, proclaiming her a poseur and a "fake." Irrespective of all the discussion as to whether she possessed a voice or not, whether she was praised by the critics or "panned," Miss Garden went along her own inimitable way and contributed in no small degree toward making operatic history in America. Who has surpassed her memorable portrayals of Thais, Melisande in Debussy's *Pelleas et Melisande*, Jean in Massenet's *Le Jongleur de Notre Dame*, Salome, Louise, Monna Vanna, Cendrillon, etc.?

Our Mary has proven to be the anti-Gardenite her right to be placed among the great personalities of this generation. She has lasted in spite of what they predicted. Since her Paris debut in 1900 she has been idolized by the Parisians and today she enjoys greater popularity than ever in the U. S. A.

And so in the Oakland Auditorium, Wednesday evening, March 14, Pro-Gardenites and Anti-Gardenites from both sides of the bay were on hand to see what Mary Garden would do with the role of Katiusha in Resurrection, the opera based on Leon Tolstoi's story of the same name, the music

of which was written by Franco Alfano (the composer who completed the final act of Puccini's *Turandot*). Needless to say that the audience was of capacity proportions and ovational in its enthusiasm, and with sufficient reason, for Mary Garden demonstrated her mature art; her Katiusha being a character study lighted by intelligent singing, a flaming temperament and a magnetic personality.

Mary Garden is what is known as a creative artist. She has that ability of making much out of little or nothing. Were it not for her, I think Alfano's opera would be resting peacefully on a shelf gathering cobwebs with many other scores. While Alfano's music is appealing and contains many interesting episodes, it has no particular depth. There is a certain repression in style that suggests the French school more than the Italian. It is not richly orchestrated and never mounts to any unusual climaxes. What Alfano has done is to follow the text closely and has been successful in creating atmosphere by means of great simplicity and avoiding the use of artificial and shallow modernities. Here and there one hears some lovely strains and descriptive passages. So one must attribute its success and the reason of its production to Garden, who can always be depended upon to communicate the spirit of a role to her audience, to appeal to their emotions as well as their intelligence, to dominate the stage every second she is on it.

In the first act Miss Garden brought delicate, feminine qualities to Katiusha, and made a lovely girl-like figure, even though there were occasional moments of sophistication. She recalled to my mind her unforgettable Melisande, so naive, so youthful in appearance, so charming was she. In the second act she missed none of the intensity of emotion and grief, while in the third she provided about as gripping and magnificent a piece of acting as will ever be witnessed either on the dramatic or operatic stage. She was superb! Her facial expression, her dishevelled appearance, her conflicting attitudes of remorse and hilarity, all betrayed in a rare measure the woman who has become depraved in every sense of the word. What an opportunity to overact! But Miss Garden is subtle as well as mistress of the art of self-restraint. Her last act had all the simplicity and spirituality of the woman awakened to a new life, one determined to expiate her sins by devoting herself to the service of humanity.

As for her singing, I never heard Miss Garden's voice in better form. She invests everything she sings with its appropriate atmosphere. It is partly done by phrasing, partly by a very subtle verbal inflection, but mostly by being herself. Her voice has never been a great one but it is colorful, one that expresses the full gamut of emotions and responds with alacrity to every mood of its possessor. Miss Garden has a "trick" that is most interesting yet it no doubt shocks those who listen for "purity of melodic line." Frequently in the middle of a phrase she will lapse into what is known as parlando, that is to say, she will declaim her lines or a word rather than sing them. With this "trick," Miss Garden achieves some thrilling effects, for it certainly lends dramatic emphasis and expression. And so one might go on indefinitely mentioning the numerous artistic assets of this unique woman. The Pro-Gardenites were held spellbound during the entire performance, the Anti-Gardenites I talked to during the intermission tempered their remarks and admitted that Miss Garden was a magnificent combination of intellect, magnetism and artistry.

The opera gives little opportunity for anyone else besides Katiusha but Rene Maison, who played the role of Prince Dimitri and is no stranger in this vicinity, having appeared here a season or two ago in the Crocker-Redding production of *Fah-Yen-Fah*, gave an excellent performance. He has a beautiful tenor voice of resonance and breadth, intelligently produced and he acted

with good effect, fineness and polish. Cesare Formichi appeared only in the final scene and stirred his hearers with his voluminous baritone voice which is admirably employed.

The chorus, which is always a feature of the Chicago Opera Company's performances, had little chance to reveal its efficiency, but what there was to do was excellently done. The minor characters were exceptionally well handled, each individual on the stage true to type and always remaining in the picture.

Roberto Moranzoni conducted. He is an operatic conductor whom it is always a pleasure to hear. He is a musician of the first rank and his sense of proportion, feeling for beauty and color, and his dramatic qualities unite in making his performance a musical experience as valuable as it is enjoyable. C. H. A.

Gioconda Was Best Performance

In the opinion of the writer, La Gioconda, given on Thursday evening, was the best performance of the engagement. Although we only attended three of the performances, we gathered from others, competent to

(Continued on page 8)

SAN FRANCISCO SYMPHONY ORCHESTRA

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LAST POPULAR CONCERT

CURRAN THEATRE

Sunday, March 25, 2:45 P. M.

Soloist: JOSEF BORISOFF, Violinist

PROGRAMME

1. Finlandia Sibelius
2. Largo from the "New World" Dvorak
Symphony
3. Albumblatt Wagner
4. Suite from "Carmen" Bizet
5. Concerto for Violin, D major.....Tschaikowsky

JOSEF BORISOFF

Last Pair Symphony Concerts

CURRAN THEATRE

Friday, March 29, 3:00 P. M.

Sunday, March 31, 2:45 P. M.

PROGRAMME

1. Salome's Dance, from "Salome".....Strauss
(First time at these concerts)
2. Tone Poem, "Ein Heldenleben" Strauss
(A Hero's Life)
3. Symphony in G minor.....Mozart

Tickets on sale at Sherman, Clay & Co., hours 9:00 to 5:00; on Monday preceding each concert, and at Curran Theatre, from 10:00 a. m. on day of concert.

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JOHN McCORMACK
PICKS ANOTHER "BROWN BIRD SINGING"

ERIC COATES' creative instinct seems not to have rested content with "I Heard You Singing," but in quick succession wrote "BIRD SONGS AT EVENTIDE" - John M. McCormack saw this song in England, looked it over, sang it through once and immediately decided to include it on all his programs.

BIRD SONGS AT EVENTIDE

(VICTOR RECORD NO. 1303)

Words by ROYDEN BARRIE

Muscle by ERIC COATES

mp O - ver the dol - et hills Slow - ly the shad - ows fall;

mp a tempo

roll Far down the echo - ing vale Birds soft - ly call;

ppoco cresc. Slow - ly the gold - en sun Sinks in the dream - ing west;

ppoco cresc.

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Other desirable songs
which will strengthen your programs.

OH, LUCINDY

A DELIGHTFUL CHARACTER SONG,
IDEAL AS AN ENCORE NUMBER -
A REAL GEM OF SOUTHERN MELODY.

SOUTHERN SKIES

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SUNNY SPAIN

THE BELLS OF ST. MARY'S

A SONG SUITABLE ON ANY
PROGRAM - A SONG YOU'LL
LOVE TO SING

WHILE WE WALTZ GOODNIGHT

BY THE WRITERS OF
"WHEN YOU AND I WERE SEVENTEEN"

LIKE "A BROWN BIRD SINGING" THE RICH ACCOMPANIMENT
SUPPLIES THE ACCENTS AND THE VITALITY, WHILE THE VOCAL
MELODY WELLS FROM THE SINGER LIKE THE HAPPY CAROL OF A BIRD.

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THE OAKLAND OPERA SEASON

(Continued from page 6)

judge, who heard the four performances, that Gioconda surpassed all others in artistic excellence. Rosa Raisa in the title role was at her best. On previous occasions we found that this superb artist has difficulties during the opening acts of an opera and could not find herself until the last half of the production. On this occasion she was in voice from start to finish and Raisa possesses indeed a beautiful dramatic soprano voice. It has a "ping," is resonant and rich in all parts of its fine range and is used with intelligence and emotional versatility. Mme. Raisa has a few peculiar habits while singing that may not always be pleasing to the ears of those who know, like a unique "scooping" into the high tones, but in the main she is a splendid artist whose Gioconda is something worthwhile to remember.

Augusta Lenska, in the rather small part of the blind mother, did some of the most artistic work in the opera. Her aria in the first act was one of the most delightful bits of vocal art we have heard. Her finish of this aria was artistic in the highest degree. The possessor of a splendid mezzo soprano, with contralto timbre, and a musically vocalist, Miss Lenska is a valuable member of the company. We wish to congratulate the Chicago Opera Company upon giving a minor role to such a fine artist. It is a compliment to the intelligence of its audiences.

Cyrena van Gordon again impressed by reason of her regal beauty and the luscious warmth of her voice. But as to her grasp of the significance of the role of Laura, we feel that she does not satisfy. There seems lacking in all her histrionic accomplishments a certain depth of warmth that weakens the more dramatic episodes of her characterization. The only scene that was realistic consisted of her lying on the bier at the end of the third act. Antonio Cortis as Enzo seemed to have been somewhat miscast, inasmuch as his voice is of a distinctly lyric character instead of a dramatic one as the role requires. At times of vivid climaxes he proved too weak. However, he has a beautiful, flexible, true voice which is somewhat "tight" in the highest tones, but is used with singularly artistic discretion. Possibly in a smaller auditorium Mr. Cortis' vocal powers would be exhibited to greater advantage. But somehow, notwithstanding his fine voice, excellent artistry and convincing histrionic powers, he did not prove entirely satisfactory as Enzo.

Cesare Formichi, as Banaba, exhibited an excellent, ringing, rich and sonorous baritone voice—a voice in 10,000. But vocal material seems to be the best part of this artist. Histrionically he did not accentuate the character of the spy convincingly. He did not reveal the necessary contrasts in his actions, nor did he employ a mimicry so essential to mirror his mental processes. Chase Baromeo as Alvise Badoero, Nicolich as Zuane, Oliviero as Isepo and Sandrini as the cantor added to the vocal ensemble of the production.

Again Polacco conducted with fine musicianship. We have never heard the finale of the second act attain a more gripping climax than under Polacco's irresistible dominating power. We received a veritable thrill on this occasion. We also admired the grace and simplicity of artistic expression of the ballet. Although this ballet did not express the idea of the Dance of the Hours as suggested by Giordano, it was pleasing to the eye and did not offend artistic sensibilities. We also enjoyed the careful and well-assimilated work of the chorus, which, like all experienced choruses in opera companies of standing, has studied its operatic repertoire and pays attention to dramatic requirements. The Chicago chorus has another advantage over some of its contemporaries. It appears

to be still in the age of youthful virility. The scenery and costumes were rich in color and solid in appearance, although neither conventional nor revolutionistic. The stage management, while in the main satisfactory, again showed a few slips now and then, especially in the lighting and "curtains."

Snow Maiden a Weak Finish

The writer expected a great deal from Rimsky-Korsakow's Snow Maiden and was disappointed. Whether it was due to the huge dimensions of the auditorium, or whether the artists did not grasp the spirit of their characters, or whether Conductor Henry G. Weber lacked the necessary authority, we are not ready to decide. The fact, however, remains that the work did not make a strong impression upon the hearers. We sat in the second row and consequently were able to hear distinctly. There is no question regarding the musicianly merit of the orchestral score. It is written in Rimsky-Korsakow's best mood. It is melodious, ingeniously scored as to wood winds and strings, melodious to a marked degree and, at times, entrancing in its fine tone color shadings. There is no question as to Mr. Weber's skill as conductor. He obtains maximum effects with minimum effort, but somehow he could not convince us of the beauties of this work as far as the vocal ensemble was concerned.

There is really little to sing. Like many Russian operas the vocal artists are confined to recitatives or declamatory style of expression. Arias are few and far between. The most ambitious work in this respect is a tenor aria in the second act sung with charming style and exquisite Mozartean vocal delicacy by Charles Hackett who, as Czar Berendey, did some of the finest work of the entire season. His delightful lyric tenor was specially suited to this form of operatic art. Edith Mason also was cast perfectly in the role of the Snow Maiden. Her voice rang out clearly and purely and she sang with taste and good judgment. That she appeared to be lacking in dramatic warmth may be due to the character rather than her own shortcomings. However, the role is not likely to bring out the brilliant qualities of any vocal artist, no matter how distinguished.

Lorna Doone Jackson, as Shepherd Lei, had perhaps the most graceful role in the cast. Her short, but richly melodious aria in the third act was one of the gems of the performance and it was sung with unquestionable taste and discrimination. Again a minor role was entrusted to a splendid artist. Olga Kargau in the role of Coupava and Augusta Lenska as Fairy Spring interpreted the other more important female roles with excellent voices and effective histrionic action.

Among the extensive cast Richard Bonelli as Misguir revealed an exceptionally reso-

nant baritone voice, used it in an unusually fine artistic manner. Chase Baromeo as King Frost and Desire Defrere as Bobyl also added to the well chosen ensemble of the cast. Other artists represented in this performance included: Maria Claessens, Eugenio Sandrini, Antonio Nicolich, Lodo-vico Oliviero, Albert Rappaport and Lucile Meusel. Mr. Rappaport will be remembered as an excellent cantor here some years ago whose rare tenor voice was much admired. On this occasion he had no opportunity to reveal his talents.

Scenically the opera was presented in a craftsmanlike manner, while the chorus and orchestra interpreted their respective parts of the score with delightful sincerity and efficiency. The audience attending this performance was the largest of the season.

The United Russian Chorus will give a sacred concert for the benefit of Holy Trinity Russian Cathedral, 1520 Green street, at the Scottish Rite Auditorium on Sunday evening, April 8, at which a program of Russian music will be presented under the direction of Bishop Alexi. Some of the best Russian talent residing in San Francisco will be introduced on this occasion and those attending are assured of an exceptionally interesting and pleasant evening.

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JOHN McCORMACK ACCLAIMED BY THOUSANDS

John McCormack, the famous Irish tenor, gave a concert at the Exposition Auditorium on Sunday afternoon, March 18, in the presence of several thousand enthusiastic auditors, under the management of Frank W. Healy. There remains but little to be added to the numerous eulogies that have been written about this popular artist. He still delights his big audiences with the smoothness and pliancy of his unique voice and with the entrancing charm of his ballad singing. As usual McCormack had a varied program including operatic arias, Italian, French, German and English songs and not the least of his attractive numbers were the Irish ballads which he interprets in his inimitable manner.

One of the new songs he has added to his programs is entitled Bird Songs at Eventide, by Eric Coates, which is particularly suited to McCormack's lyric art and which that tenor sings with such soulful abandon and such adherence to its poetic atmosphere that one can not help to entertain the conviction that he likes it very much. Enthusiasm prevailed from the beginning to the end of the program and the audience was eager for encores after every group. McCormack, with his well known generosity, conformed to the wishes of his audience in a most liberal manner. A McCormack concert always sends away thousands of people in a happy mood and this most recent of his appearances in San Francisco was no exception.

HAROLD BAUER'S NEW YORK MASTER CLASS

As will be seen upon another page of this paper Harold Bauer, the master pianist, will give a master class in New York this summer. Among all the so-called master-classes announced during the course of a year none is more worthy of the name than this of Harold Bauer's. As a pianist Mr. Bauer belongs among the foremost artists in the world and his seriousness as well as mastery of pedagogy is such that the mere fact that one is admitted to his classes is a prestige in itself. Being an intellectual of the highest rank Mr. Bauer is able to bring out the innermost artistic faculties of a student and professional pianist. To study with him is an experience that can not be paid with money. To be a Bauer pupil is one of the greatest compliments and recommendations which a pianist may receive and the fact that it is possible to study with such a master in this country is in itself an element of luck not frequently encountered in this world.

KOHLER & CHASE SECURE MASON & HAMLIN

Of great interest to the musical profession is the news that Kohler & Chase have secured the Mason & Hamlin piano agency for San Francisco and vicinity. The Mason & Hamlin is regarded by many artists as the instrument of their choice and it has therefore become a most cherished vehicle of interpretation by thousands of leading pianists, teachers and students in this country. George Q. Chase assures the writer that the courtesies always extended by those who have been honored with the representation of this instrument will be continued by him and that members of the profession who have become converts to this instrument will find a welcome and a hearty co-operation at the hands of Kohler & Chase. This firm has already become identified with the Knabe piano for a number of years and now in addition to the Knabe and Mason & Hamlin, Kohler & Chase have also obtained the representation of the Chickering piano, for years one of the best known and most admired instruments.

MASCOTTE A TRIUMPH AT FRENCH THEATRE

One of the most enjoyable and best presented comic opera performances ever heard in San Francisco was the extended run of Audrin's La Mascotte by Andre Ferrier at his Theatre Francaise. Costumes and scenery were unusually picturesque and tasteful, while the stage management proved to be exceedingly efficient. One of the special features of the performance was an excellently trained chorus which not only looked charming and sang with verve and vivacity, but which had been taught how to act naturally and easily.

Mr. Ferrier in the role of farmer Rocco was at his best and convulsed his audiences with mirth and his inimitable comedy genius. Mme. Jeanne Gustin Ferrier in the role of the mascot sang with exceeding taste and discrimination and acted in a manner to enhance the effectiveness of the role. Indeed, every part was interpreted with exceptional merit, justifying the genuine success as exemplified by crowded and enthusiastic houses. At present the French theatre is the scene of a splendid play entitled L'Announce Feite a Marie (Tidings Brought to Marie). Another pleasant factor of the Mascot performance was the musical accompaniment under the direction of M. M. Myers.

Madeline O'Brien, an artist pupil of Madame Rose Relda Cailleau, and the possessor of an unusually beautiful coloratura soprano voice, has been in demand at clubs during the months of February and March. In February, Miss O'Brien sang with great success before the Sorosis Club, Forum and Sphinx clubs. In March she sang for the Pacific Musical Society, where she created a genuine sensation, over KPO, at the Woman's City Club, at the San Francisco Musical Club, and was soloist at the Star of the Sea Church.

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RECOLLECTIONS OF THE MUSICIANS CLUB

By JOHN HARADEN PRATT

(Continued from last issue)

Here follows the circular of January 18, 1911:

THE MUSICIANS' CLUB OF SAN FRANCISCO

January 18, 1911.

At our October dinner the Nominating Committee was chosen, under a suspension of the rules, no quorum being present; but there being a quorum at the election, December 17, it was the desire of all to proceed under the rules.

The members of the regular ticket present therefore withdrew their names, leaving the way open for independent nominations. The following ticket was then regularly put up and elected:

President.....JOHN HARADEN PRATT
Vice-President.....S. MARTINEZ
Secretary and Treasurer.....JOHANNES C. RAITH
Councilman.....JOSEPH BERINGER
Councilman.....THEODOR VOGT

Our next meeting will take place on Saturday, January 28, at 6:00 o'clock, at Negro's, 625 Merchant street, between Kearny and Montgomery (dinner with wine, 75 cents).

The following names of candidates for re-election have been proposed in writing, and will be voted on by the council as provided by our by-laws: Hother Wismer, Samuel Savannah, Louis H. Eaton.

JOHN HARADEN PRATT, President.

JOHANNES C. RAITH, Secretary.

114 Clement Street, Telephone Pacific 2867.

Then began our dinners at Negro's, 625 Merchant street. Here began, also, the fashion of printing the names on the invitation of those attending the previous dinner. I will quote Dr. Stewart's words from the circular of December, 1910:

"The secretary's appeal to delinquent members in the last circular has not met with the desired result. He, therefore, sees himself forced to announce again that all self-respecting members owing more than \$3.00 must reduce their indebtedness to this amount before the next meeting, or take the consequences."

Now at Negro's Mr. Raith's path was made easier; but I am afraid we have learned to view such threats somewhat quizzically, and to stand in little fear of his urbanity. Since then the dues have mounted to \$12 per year.

On February 24, 1911, at Negro's a resolution was passed to admit associated members to the club. The first were Samuel D. Mayer, Allan Dunn and John Darwin Gish. Reinstated members in the first months of the year were: Alex. Stewart, Ad. Locher and Herman Perlet. New members: Franklin Carter, Roscoe Warren Lucy, Bentley Nicholson, Thomas Nowlan, Gyula Ormay and Edward Faber Schneider.

Mr. Beel had come among us, after a long stay in London, and inspired us with his magnetic presence. With Mr. Ormay as fellow-artist, he gave us a stunning program of violin pieces, March 25, 1911, the evening being made a tribute to him.

Mr. Steindorff invited us to the performance at Idora Park for May 20. May 8 he wrote a letter cancelling the invitation.

"My long standing invitation to my fellow-members of the Musicians Club to be my guests at Idora Park has to suffer another postponement. The Idora Park Opera Company closes its season on May 14, this coming Sunday, and goes to Los Angeles for a four to eight weeks' season, then, as their plans are at present, to return to Idora. While it is tremendously embarrassing to cancel my invitation for the present, it is of course no fault of mine, as I am compelled to open the company in the city of Los Angeles. I can hardly tell you, my dear Mr. President, how much I regret this change of our May date, but I am sure that I will be able to be with you at our June meeting, when I will be able to stand all the abuse of our colleagues.

With many regrets, I am always faithfully,

PAUL STEINDORFF."

May 20 Dr. Stewart presented Dr. Lisser's name for re-election, and a resolution to set aside the rules and make him a member then and there prevailed.

Our June 10th dinner was at the Bergez-Frank Restaurant, Bush street, just above Kearny. It was given in honor of Arthur Foote of Boston. Dr. Lisser, whose guest he was, brought him, and seemed very happy to be again with us. The company was a distinguished one. A photograph was taken

and presented to Mr. Foote. Allan Dunn contributed the following:

A SCIENTIFIC PARADOX

One would hardly measure science on the scales
Nor sell a canvas at so much the pound,
From the artists there would rise indignant wails;
Yet a greater paradox than these is found.
Though you cannot turn out sculpture by the yard,
Shades of Michael Angelo! just hear them hoot!
Still curiously, we find we are not barred
From standardizing music by A. FOOTE.

The full list of members, August 19, 1911, was:

BEEL	HUSBAND	NICHOLSON	SAVANNAH
BERINGER	KEELER	NOWLAN	SCHNEIDER
CARTER	KOENIG	ORMAY	SHERMAN
DELLEPIANE	KRUGER	PERLET	STEINDORFF
DUNN	LISSER	PERRY	STEWART, ALEX.
EATON	LOCHER	PASMORE	STEWART, H. J.
FICKENSCHER	LUCY	PRATT	TOLMIE
FUEHRER	MARTINEZ	RAITH	VOGT
GISH	MAYER	RAUHUT	WEISS
HOLT	MOORE	SABIN	WISMER
HOFFMAN	MOSS	SALDIENNA	WOLLE

A few names had been dropped for non-payment of dues. Mr. Fickenschner had been re-elected, and Santiago Arrillaga, Drs. Adolf Barkan and Max Magnus became associate members. The dinner September 2 was to Mr. W. L. Tomlin, who gave an engrossing talk on his experiences in teaching children here and in England. The evening was one of peculiar beauty, with a low-hanging moon, nearly ready to depart as we went home about 11 o'clock.

Through Mr. Eaton we went several times to dine at the Press Club, 833 Market street.

The council for 1912 was:

President.....JOHN HARADEN PRATT
Vice-President.....WALLACE A. SABIN
Secretary and Treasurer.....JOHANNES C. RAITH
Director.....JOS. BERINGER
Director.....HERMAN PERLET

At the Press Club, December 16, 1912, we had as guests Henry Hadley and William Shakespeare. Mr. Hadley was conducting the symphony concerts. Mr. Shakespeare's pupil, H. B. Pasmore, brought him to the dinner. Mr. Hadley responded to a toast, and in alluding to his work in San Francisco, said he would "do his damned best." Mr. Shakespeare gave us a bright, animated talk, and in some way mentioned that he had played the church organ at a very young age. I have forgotten what it was. In responding, I said we had a member of the club, Dr. Stewart, who could go him one better, for the doctor played the organ in church at 11 years of age. Whereupon Mr. Hadley arose and said he did it when he was six years of age.

"But," was my remark, "the question, after all, is not how young one may be, but how well he plays."

The February dinner was at the Forum Cafe, Oakland. In March, Vincent Arrillaga, F. Biggerstaff and John W. Metcalf were elected; and in April, William E. Chamberlain and Julius Weber became members. For Messrs. Metcalf and Weber this was a reinstatement, of course. It was now the fashion to come back. Mr. Perlet had a slogan, "Let's do something!" At the April dinner, the 13th, Mr. Edw. Tak, Mr. Hadley's concert master, played a concerto in A major by Saint-Saens, accompanied by Mr. Ormay.

The interest of the club was aroused in regard to the proper building of auditoriums, and we were addressed by Mr. Alex. F. Oakey on acoustics, March 16. The officials of the P. P. I. E., in letters to the club, had shown a genuine interest in the acoustics of the Auditorium, which was to be built.

(To Be Continued)

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Mr. Hackett-Granville's group of French songs held particular interest and appeal, and as an encore he gave a charming rendition of Bemberg's Il Neige and Reynaldo Hahn's setting to Paul Verlaine's exquisite poem, D'Une Prison, the latter being one of the most beautiful songs in the entire French repertoire.

Assisting Mr. Hackett-Granville at the piano was Margo Hughes, who is always an acquisition to any program. She is the perfect accompanist to whom one listens with pleasure.

C. H. A.

CALIFORNIA MUSIC LEAGUE

The California Music League Orchestra will close its fifth season with a concert at Harmon Gymnasium, Berkeley, Tuesday evening, April 3. Its conductor, Dr. Modeste Alloo, will present an all-Brahms program in which he will be joined by the Loring Club of San Francisco with its director, Wallace A. Sabin. The finest of Brahms' works will be selected. The orchestra contains much of the talented youth of California; boys and girls from all parts who have received their orchestral and repertorial training gratis at the hands of Dr. Alloo, who serves without pay.

John O. Mathias is president. He is a banker and a patron of the arts, and has been an indefatigable worker for the cause of the league since his incumbency as president last September, succeeding former Mayor Frank D. Stringham. The league is expanding wholesomely and has carried its beneficence to many young people who otherwise would have gone without their present musical training, which has placed several in the larger orchestras of this country.

HAL S. RHODES CONCERT

Hal S. Rhodes is to make his initial appearance as a concert artist on Thursday evening, March 22, at 8:30 p. m. in the Sorosis Club Hall, 536 Sutter street. Mr. Rhodes is the product of Professor Hermann Genss, former head of the Berlin Conservatory of Music, and the instructor who has contributed Charles Bulotti, Lawrence Strauss and a number of other recognized

artists to San Francisco's musical fame. Mr. Rhodes' voice is possessed of unusual sweetness, plus a ringing quality which distinguishes it from the ordinary lyric tenor.

The program which Mr. Rhodes will present is to be comprised of numbers in French, German, Italian, Spanish and English, including some of the best known works of the old masters, and for contrast, a few of the more modern types of ballads. Mr. Rhodes' voice is one that shows the results which can be accomplished when talent, a competent instructor and consistent practice are combined, and it would be an inspiration to vocal students to hear his recital, not only as a spur to their ambition, but as a concrete proof of what may be accomplished by hard practice and devotion to an ideal.

THE GREAT SPRING FESTIVAL

The greatest choral and orchestral ensemble in the history of music in San Francisco is now being rehearsed practically every night of the week by Conductor Alfred Hertz and Dr. Hans Leschke, city chorus director, for the two massive music events to be staged in Civic Auditorium the nights of April 10 and April 13 for the city's annual Spring Music Festival.

Verdi's *Manzoni Requiem* will be given on the night of April 10, and Bach's masterpiece, *The Passion According to St. Matthew*, will be presented on Friday, April 13. Four famous soloists, a chorus of more than 400 singers recruited from the entire bay region, and an augmented San Francisco Symphony Orchestra of more than 150 compose the ensemble for both great compositions.

Conductor Hertz and Dr. Leschke have spent many months in securing the best soloists available for the music fete. Florence Austral, dramatic soprano who scored a great success here last year, will head the quartet, while Kathryn Meisle, the contralto, has been chosen for the contralto parts. Paul Althouse, the tenor, and Max Panteleeff, the basso, complete the group.

Miss Austral was given an enthusiastic reception here last spring when she appeared as guest artist with the San Francisco Symphony Orchestra in the municipal popular series. After hearing her concert, Hertz believes that no singer on the concert stage is better fitted to lead the soloists in presenting the Bach and Verdi masterpieces. Less than two years ago Miss Austral was engaged to come to the United States for the annual Cincinnati Festival. She scored an enormous success; so great that Frederick Stock, the conductor of the Chicago Orchestra, recommended that she be engaged for the Evanston Festival 10 days later. She has since repeated her truly great successes throughout the United States and Europe.

The Spring Festival is being presented by the City of San Francisco and the Musical Association of San Francisco. Chairman James B. McSheehy and Supervisors Frank R. Havenner and Warren Shannon of the auditorium committee are co-operating in every way to make the event an outstanding success. Seats for both festival events are now selling at the Oakland and San Francisco stores of Sherman, Clay & Co. Prices range from \$1 to \$2.

HORACE BRITT'S RECITAL

Following his triumph as soloist with the San Francisco Symphony Orchestra last week, Horace Britt, San Francisco's famous cellist, will appear in a single recital for his instrument at Scottish Rite Hall Wednesday night, March 28. Britt's rise to a place among the few genuine leaders of his profession since severing his connection as solo cellist with the San Francisco Orchestra and the Chamber Music Society of this city has been one of meteoric proportions and he is now well established as an outstanding authority among the world's greatest cellists. Locally, Britt enjoys tremendous popularity. His fine musical record in this State and his dignified advance to his topmost position having made for him many hundreds of music students interested in his instrument and will undoubtedly furnish an evening of rarest joy and supreme musical value.

Britt has engaged Gyula Ormay to assist him as accompanist, and his program will be as follows: Sonata, G minor (Handel); Phantasiestuecke, Op. 73 (Schumann); Stuecke im Volkston, Op. 102 (Schumann); Intermezzo, Introduction et Rondo from Concerto (Lalo); Melodie Arabe (Glazounow); Dance Espagnole (Granados); Romance (Saint-Saens); Fileuse (Faure); Piece en forme de Habanera (Ravel); Menuet (Debussy).

MEISLE'S RECITAL PLEASES

By CONSTANCE ALEXANDRE

San Francisco's concert and opera goers have heard Kathryn Meisle innumerable times, and when she appeared in recital at Scottish Rite Hall, Thursday evening, March 9, under the direction of the Wolfsohn Musical Bureau, she was greeted as an old friend. Miss Meisle put forth a program of interesting songs and held the attention of her large audience from the first to the last. Several songs she had to repeat. If for no other reasons than her evident sincerity and absorption in her work, Kathryn Meisle won the sympathy of her public.

Miss Meisle possesses a fine contralto voice of warmth and splendid volume, but of considerable unevenness in range. Imperfections of technique such as "pushing" the tones, thus causing many to be hard and strident and oftentimes lacking in resonance, frequently marred some otherwise excellent passages. It is indeed strange that Miss Meisle, who is so intelligent a musician, has so far been unable to develop these tones, principally in the higher position of the voice, to conform in beauty of texture with those of the middle and lower placement. They are not only harsh to listen to but prevent her truly notable organ from being perfectly equalized throughout its entire scale.

Will someone kindly explain just why an artist who has every earmark of the trained oratorio and concert singer of wide experience and one who, like Miss Meisle, may lay claim to supremacy as such, insists upon interpolating operatic arias in a concert program? To the music of Handel, Haydn, Purcell, Schumann, Strauss, Gretchaninoff, Chabrier, Messager, Faure, Winter Watts, Frank Bridge, etc., Miss Meisle brought thoughtful interpretations, although they often differed from the accepted versions. Nevertheless, the fact stands that she achieved a certain individuality of style, her enunciation of several languages were distinct and her readings were imbued with life, musical discernment and considerable emotion. But her operatic arias showed little imaginative gifts or creative ability—the Ah! mon fils (from *Le Prophete*) sadly lacked the maternal affection and concern of Fides, while *The Carmen Habanera* was entirely devoid of the fire and seductiveness of the cigarette girl.

Solon Alberti proved an accompanist of the first magnitude.

DESERT SONG AT CURRAN

There is now at the Curran Theatre a musical show of the Percival Wren people of Northern Africa with all the color and atmosphere of the Beau Geste country, sheiks, dancing girls and men of the French Legion and Riff hills who are men. Lillian Albertson is sponsoring the production. It will be recalled that it was her production of "Hit the Deck" which but recently concluded a highly successful stay in San Francisco.

Operettas have previously surrounded the people of nearly all European and Asiatic countries, but it has taken until the year 1927 to discover that one of the world's most romantic spots is colonial North Africa along the border of civilization. And Otto Harbach, Oscar Hammerstein, 2nd, and Frank Mandel of San Francisco, have made the discovery in their book and lyrics which have been set to music by the prolific Romberg, who also wrote *The Student Prince* and *Blossom Time*.

The *Desert Song* excels in popularity some other operettas of the last year or two. It rings up on a chorus of some twenty Riff warriors singing a stirring riding song. They can sing. If *The Song of the Vagabond* is vibrant and moving, this riding song, *Ho!* sung by Perry Askam and a male chorus, has capacity of drawing similar response.

In addition to Mr. Askam, last seen in San Francisco in *Castles in the Air*, is found Johnny Arthur in the comedy role of a newspaper reporter. Tanzi, the enchanting little 18-year-old Italian prima donna, is seen as Margot. Nora White, Lionel Braham, John Merkyl, Nenette Vallon, Gary Breckner, Myrtis Crinley, Myrah Hubert, John Wagner and F. Peters complete the cast.

The *Desert Song* is already the rage in New York, London, Berlin, Paris, Chicago and more recently in Los Angeles, where it has played to eleven weeks of capacity business and could remain on for many more weeks.

HAROLD BAUER CONCERT

The single recital announced to be given in San Francisco by the pianistic giant, Harold Bauer, is already awakening more than usual interest among the thousands of followers of this great artist. Recital appearances in this city by such masters as Bauer are all too rare, marking as they do, a most thrilling experience for students of the piano forte. For 27 years Bauer has maintained his exalted position at the head of his profession—he is an authority on the highest form of classical music behind whose interpretations there is no avenue for argument. At his coming recital Bauer will play a program of unusual importance as is to be expected from an artist of his standing. Included in the list will be found the Bach Suite in A minor, Brahms Sonata in F minor Op. 5, the Scarlatti Sonata in A major and notable works by Chopin, Schumann, Couperin and Ravel as well as two compositions by Ernest Bloch.

As the season wanes but few attractions yet remain to appear in San Francisco under the Selby C. Oppenheimer management. But these few include many of the most important of the year's events. Horace Britt, the cellist, will give a recital at Scottish Rite Hall Wednesday night, March 28; Luella Melius, coloratura soprano, sings in the Auditorium Monday night, April 16, and Paderewski will appear in his only scheduled recital for Northern California in the Auditorium Sunday afternoon, April 29.

ALICE GENTLE IN NEW ROLE

An event of more than ordinary importance to music lovers in San Francisco is made in the announcement from the Capitol theatre that beginning Saturday, Alice Gentle, whose matchless voice has often thrilled opera crowds here, will make her appearances, in conjunction with the showing of the motion picture feature "Eli Eli." Miss Gentle is a dramatic soprano of remarkable quality, and on each successive appearance here has made an advancement in her style, a truly flattering thing to credit any singer with. Miss Gentle has a big voice and it is distinguished by the thickness of texture which many singers find rather unmanageable, but which she always has under such extremely intelligent technical control. During the screening of the picture, Miss Gentle will offer, besides a rendition of "Eli Eli," such popular arias as *Pace Mio Dio* from *Forza del Destino* and *Estrellita*. It will prove interesting to watch the effect of Miss Gentle's appearance in conjunction with a picture, for it marks the first undertaken by a grand opera artist.

The story of "Eli Eli," which is to be screened at the Capitol theatre, beginning Saturday, March 24, in connection with the personal appearance of the great American dramatic soprano, Alice Gentle, was written around true incidents in New York's ghetto.

It tells of a cantor, whose daughter falls in love with a Gentile doctor, which is reciprocated and they are finally married, notwithstanding the strong opposition of the cantor, who upon discovering the union

heaps curses both upon the daughter and her husband. A series of almost tragic events follow with the final reconciliation. There is quite a vein of comedy running through the events as the story is unfolded. This is contributed by an Italian peddler, his wife and children. The incidents of tragedy in "Eli Eli" proves a great contrast to

the leading motive of the story. The cast has been placed in the hands of a meritorious assemblage of players. During its Capitol showing, which is also to mark the world's premier of the picture, an afternoon and evening and two evening performances will

be given daily, at all of which Miss Gentle will make her appearance and render "Eli Eli" as only her matchless voice can. There will be a series of arias offered in addition, and in which Miss Gentle shines most brilliantly in the rendition.

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EDITORIAL DISCUSSION (Continued from page 3)

mer Symphony Association regrets that it is unable to obtain the services of Alfred Hertz this summer on account of that eminent musician's trip to Europe, but hopes to be able to secure him for the following summer.

Owing to the convention of the locomotive engineers and the radio show, five of the concerts will be given in the new Dreamland Auditorium which will be finished in time for the first concerts late in June. This is an unusually fine auditorium, with upholstered and raised seats. Many thousands of dollars have been appropriated for adequate acoustics. The Summer Symphony Association has opened offices of its own at 405 Brotherhood Bank building, 26 O'Farrell street, in charge of Mr. Gurtin, campaign and business manager of the organization. Subscriptions are already coming in rapidly, and judging from this early outlook, the impending summer season will surpass in artistic and financial respects the two preceding ones. Mishel Piastro has been engaged as concert master.

MARGARET TILLY

Margaret Tilly, noted English pianist, who is already familiar to music lovers of San Francisco by reason of former concerts here, is scheduled for a pianoforte recital in Scottish Rite Hall, Tuesday evening, March 20, at 8:15 p. m., under the management of the Wolfsohn Musical Bureau of New York, Inc. For her appearance here Miss Tilly has arranged the following program: Pastorale, Scherzo (Scarlatti); Fantasie in A minor, Gigue, Two Preludes and Fugues (Bach); Sonata in F minor (Appassionata) (Beethoven); Reflets dans l'eau, Bruyeres, Danse (Debussy); Seven Magyar Folk Tunes (Bartok); Brazilian Dance (Milhaud), Prelude in B flat major (Rachmaninoff).

TWO-PIANO RECITALISTS

Phyllida Ashley (Mrs. Sumner Everingham) and Aileen Fealy left recently for New York, where they were heard in a duo piano recital under Arthur Judson's management at the Guild theatre on Sunday evening, March 4, followed by individual recitals later in the month. Dr. Everingham, who attended a medical convention in the Northwest, joined Mrs. Everingham in Salt Lake City and accompanied her East. Miss Ashley and Miss Fealy have recently completed a tour of the Pacific Coast, playing in Portland, Pasadena and San Diego. The following notices attest to their success:

The Los Angeles Times said of their recital in Pasadena: "The feminine Maier and Pattison, Phyllida Ashley and Aileen Fealy, interested a large audience at the Hotel Huntington last night. The young women are brilliant pianists and they succeeded in making two pianos speak as one.

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"Doubtless the popular Maier and Pattison have inspired many a pianistic pair, but when the players are as musically interesting and as technically equipped for fine performance as Miss Ashley and Miss Fealy they are their own justification."

Of the Portland recital the Portland News said: "Their art is splendidly adaptable to the intricacies of a two-piano program, each contributing generously of her talent to make a colorful, delightful ensemble."

The Oregon Daily Journal said: "Those who enjoy piano ensembles found in the program presented Thursday night in the Shrine Auditorium by Phyllida Ashley and Aileen Fealy, two very excellent San Francisco pianists, many things to rave over, because it was exceedingly well prepared. These charming artists have been working together for the past three years and perform on two pianos with amazing unity of thought and action."

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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CHARLES KOECHLIN

Charles Koechlin, well-known French composer and theorist, will be a visitor in California this year and will be available at two interesting institutions—the University of California and at the Urrer-V. Loben Sels Musical Arts Studios in Oakland.

Koechlin was born in Paris and has had the advantage of study under Massenet, Faure and Andre Gedalge, later becoming a collaborator with Debussy in the orchestration of his ballet, Khamma. The French Government sent Koechlin to America in 1918 to deliver lectures in American colleges on contemporary French music while he is the author of many and well-known critical works besides being recognized as an eminent composer of modern times. And other critics speak of Koechlin's masterly counterpoint, Darius Milhaud saying:

"Since the death of Gedalge, it is Koechlin alone who maintains the living tradition of our counterpoint," and Henri Rabaud, director of the Paris Conservatory, has said: "His works constitute, in my opinion, a majestic monument and are bound to exercise a profound influence on the education of young musicians."

Catherine Urrer of the studios is a pupil of Koechlin and it has been through her efforts that he is coming. Besides his lectures at the university and the studios, Koechlin will be available for private lessons in all the branches of musical theory from June 4 to September 4. Details can be had through Miss Urrer, 520 Sycamore Street, Oakland; telephone Oakland 2308.

YOUNG PEOPLE'S CONCERT

The Young People's Symphony Concerts, which is closing its second season, will give the final concert Friday, March 23, at 4:00 o'clock at the Curran Theatre, with Wheeler Beckett conducting. Children and older ones have derived both pleasure and benefit from these seasons and the organization, consisting of the full strength of the San Francisco Symphony Orchestra and Beckett, has been invited to Palo Alto for a program, possibly to be followed by others. The program will be given at Basketball Hall, on the campus of Stanford University, Thursday afternoon, April 12, at 3:00 o'clock, when all children of public and private schools, the Parent-Teacher associations of the Santa Clara Valley and patrons of music will attend, the Parent-Teachers being the sponsor of the event. The Song of the Volga Boatman will be sung in Russian, as the children of that vicinity have been taught its native tongue, and the symphonic program will proceed much as those which have been heard in San Francisco.

At the Curran Theatre prizes will be awarded for answers to questions which have been running through the series, and will include the Julian Rehn Waybar gold medal, two silver medals, Victor records of the San Francisco Symphony Orchestra with Alfred Hertz, and honorable mentions. The program will consist of: Demonstration of tympani (kettle drums) and clarinet; Symphony No. 1 (last movement) (Beethoven); The Young Prince and the Young Princess (Rimsky-Korsakoff); Toreador's Song from Carmen (Bizet); awarding of prizes; Magic Fire Music from The Valkyries (Wagner); Ride of the Valkyries (Wagner).

MRS. ATKINSON'S TRIUMPHS

Eva Gruninger Atkinson left last week for New York, where she will visit friends and relatives and fill concert engagements already arranged. Mrs. Atkinson plans to coach while there. Her husband will join her later and together they will return through the Panama Canal. Mrs. Atkinson's recent concert dates on the Pacific Coast won for her new laurels as shown by the following:

The Portland News: "Miss Atkinson's several solo groups were presented with artistry and splendid vocalism. She has a voice genuine in contralto quality, richly colored; possesses splendid musical sense and knowledge of interpretative values."

The Morning Oregonian: "Miss Atkinson has a fine contralto voice, exquisitely modulated, and she has admirable breath control."

Fresno Bee: "Madame Atkinson displayed a voice of richness and beauty with a decided dramatic quality throughout, is equally good in her high tones which possess the same velvety quality to be found in the extreme lower tones of the scale."

Fresno Morning Republican: "It can be

said without hesitation that few artists have generated such enthusiasm in their audiences as did Mrs. Atkinson last night. She is a thoroughly competent musician with a fine, rich contralto voice, beautifully smooth even in its lower register and large enough in its upper reaches to make possible real dramatic effects."

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FLORENCE AUSTRAL

Florence Austral, noted Australian dramatic soprano, will be heard in song recital on the Elwyn Artist Series in Scottish Rite Hall under the management of the Wolfsohn Musical Bureau of New York on Wednesday evening, April 11. This concert will mark Mme. Austral's third appearance in San Francisco in April, her first two appearances being with the San Francisco Music Festival in Civic Auditorium. Mme. Austral recently scored a triumph in Philadelphia in Aida, when she sang the title role with the Philadelphia Opera Company February 16. The Public Ledger the following morning headlined: "Austral Thrills in Aida" and continued, "The feature of last night's performance of Aida was the superb performance of the title role, both vocally and dramatically, by Florence Austral."

Mme. Austral's concert here will be next to the last event on the Elwyn Artist Series. The final attraction will be Reinold Werrenrath, favorite American baritone.

PERSINGER STRING QUARTET

The program which the Persinger String Quartet, assisted by the Abas Quartet, will give on Tuesday evening, March 27 in the Playhouse of the Women's building, under the auspices of the Chamber Music Society of San Francisco, is one of exceptional interest to devotees of chamber music. The program will open with the Beethoven Quartet in E flat, opus 74. This work is commonly called by musicians the "harp" quartet on account of the pizzicato passages occurring in the first movement. It is considered one of the finest works in this form left to us by the master. Beethoven composed the quartet in 1809, at which time he was working on the Emperor piano concerto.

The second number on the program is Ivan Langstroth's Quartet in E major, opus 2. This quartet is considered an admirable modern work without being ultra modern. The author is at present living in Vienna. The last number on the program will be Mozart's Quartet in B flat major (Koechel No. 458). The Mozart quartet will be played by the Abas Quartet, the Abas organization being introduced to San Francisco audiences on this occasion by Louis Persinger.

ORPHEUM

A jolly joy jubilee called Carnival of Fun Week, with more merriment crammed into one program than it has ever been the good fortune of Orpheum patrons to witness, is the promise that comes forth from the management of the Orpheum Theatre for the all-new bill starting this Saturday. The program will be headed by none other than Ole Olsen and Chic Johnson, those likeable lads who are loaded with laughs, bringing their own company of playmates, including Clyde Hager, the Norman Sisters, Hal Finley, Baron E. Hopper and Sidney C. Gibson in Merry Mad Minutes of Monkey Business.

Don Bestor and his Victor Recording Orchestra, with Miss Frankie Klassen; Jack Benny, that droll and original humorist; Harland Tucker, the movie star, with Marie Walcamp, another screen luminary, in a comedy skit called On the Ragged Edge; W. Cromwell Knox, who has just arrived in this country with his English humor; Mijares, Mexico's greatest wirewalker, and Browne and La Velie in a comedy oddity with music will lend their talents to making the program one to long be remembered.

The feature photoplay promises to be of unusual merit and is entitled The Streets of Shanghai and is replete with all the thrills, drama and mystery of the Orient, with a big cast of well-known screen stars, including Pauline Starke, Kenneth Harlan, Eddie Gribbon, Margaret Livingston, Sojin and Anna May Wong.

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VOL. LIV. No. 1

SAN FRANCISCO, APRIL 5, 1928

FIVE CENTS

1927-28 SAN FRANCISCO MUSIC SEASON RAPIDLY NEARING ITS CLOSE

Symphony Season Ends with Enthusiastic Ovations for Hertz and the San Francisco Symphony Orchestra—Chamber Music Season, Oppenheimer Series, and Elwyn Concert Series Will End This Month—Municipal Popular Symphony Concerts Proved Unusually Successful, Both Artistically and Financially

The music season of 1927-1928 is rapidly coming to a close and as is usual, numerous concerts accentuate the final weeks of the waning term. We shall include as many of the events that have taken place since the last issue of this paper as space will permit and will hold over those programs impossible to include at this time for the next issue.

Symphony Concerts

On Thursday evening, March 22, the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave an evening of light music in the Palm Court of the Palace hotel as a token of appreciation to the members of the Musical Association of San Francisco. The program consisted exclusively of works of the lighter phase of musical literature beginning with the Merry Wives of Windsor or Overture by Nicolai and ending with Johann Strauss' ever-refreshing Blue Danube Waltz. Michel Penha received enthusiastic applause for his splendid rendition of Max Bruch's Kol Nidre, while Mischel Piastro's enchanting violin strains were enjoyed in the solo part of Saint-Saens' Prelude to The Deluge. Massenet's Ballet Suite from Le Cid and Dvorak's Slavonic Dance No. 3 in A flat formed the balance of the program. It was one of the most effectively interpreted programs of the season.

On Sunday afternoon, March 25, took place the tenth and final concert of the season at the Curran theatre. The special feature of the program was Josef Borissoff, violinist, who interpreted Tchaikowsky's Concerto for violin in D major. Mr. Borissoff revealed himself as a technician of remarkable skill, being accurate as to pitch and technic even in the speediest passages. He plays with authority and assurance and received a hearty acknowledgment from the audience as well as the members of the orchestra. The remainder of the program consisted of Symphonic Poem, Finlandia (Sibelius), Largo from the New World

By ALFRED METZGER

Symphony (Dvorak), Albumleaf (Wagner), and Carmen Suite No. 1 (Bizet). Under the

tion, being presented with numerous floral pieces expressing the good will and affection of the musical public of San Francisco. The program contained a remarkably effective interpretation of Richard Strauss' weird Bar-

barian Dance of the Seven Veils from the opera Salome, which, on this occasion, was given for the first time in San Francisco. However, the specially impressive number of the afternoon was Strauss' A Hero's Life, which proved the craftsmanship of the orchestra as well as the musicianship of the conductor. It was a truly magnificent expression of the vigorous tone poem and deserved the enthusiasm that greeted its conclusion. In contrast the program was closed with Mozart's G minor symphony, where Mr. Hertz had a chance to show that while he is able to obtain the most vigorous climaxes on one hand, he is also successful in adhering to delicate shadings when the occasion demands. And so another excellent symphony season has gone into history.

Visiting Artists

The London String Quartet gave a memorable program at Scottish Rite Auditorium on Sunday afternoon, March 25, to a large audience listened with pleasure to Quartet in G op. 18 No. 2 (Beethoven), (a) Menuetto (Scontrino), (b) Bourree and Chorale (Wagner), Serenade (Haydn), and Quartet in D flat major (Dohnanyi). The London String Quartet is comprised on this tour of John Pennington, first violin, Thomas W. Petre, second violin; H. Waldo W. Evans, cello. Every one of these musicians grasped to the fullest extent the most intimate

requisites of chamber music interpretation. Beauty of tone, blending of shadings, uniformity of expression and intelligence of interpretation proved sources of delight to the hearers. It was one of the most enjoyable events of the season.

The Persinger String Quartet gave the (Continued on page 4)



THE PASMORE TRIO

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EDITORIAL DISCUSSION



THE ANNUAL MUSIC FESTIVAL

The Musical Association and the city of San Francisco have been co-operating to give the musical public of the Pacific Coast annual events of a magnitude the importance of which can not be exaggerated. While the symphony concerts appeal to music lovers of the highest intelligence, while opera seasons attract society people in large numbers, while chamber music appeals to the elect, these annual music festivals should interest the rank and file of the people, should become identified with the musical enjoyment of everybody, and more especially the church element. Choral singing has always been recognized as one of the great expressions of the people at large—folk expression—and furthermore, such singing is not confined to any limited locality in particular, but should include the patronage of musical people from large regions.

In this instance these annual festivals should not be confined to San Francisco's patronage alone. People from all parts of the Pacific Coast should be interested in them. This year, for instance, there will be presented two great choral works—Verdi's Requiem and Bach's St. Matthew's Passion. There will be an adult chorus of 400 and a children's chorus of 100. There will also be a symphony orchestra of more than 100 picked musicians. The chorus has been trained by Dr. Hans Leschke, while the festival will be under the direction of Alfred Hertz—two authorities of the highest rank. Unless these works are presented exactly as will be the case on this occasion, they do not serve any useful musical purpose.

On the other hand, the severe requirements regarding the artistic necessities of these performances confine the presentation of such festival concerts to only a few select music centers in the world. In other words, if the people of the Pacific Coast want to hear these great choral compositions interpreted in a manner to accentuate their various beauties, they would have to travel either to Eastern cities or to Europe in order to enjoy their musical characteristics in the purest fashion. The fact that San Francisco is willing to go to the expense and the tedious labor to present these works according to the highest artistic ideals enables anyone living within easy reach of this city to save hundreds of dollars and consequently this city should prove a magnetic center for everyone anxious to hear something musical which only a few centers in the world are able to furnish.

Even if the entire Auditorium is sold out at the prices asked there would be no possibility for the sponsors of these festivals to make any money. The enterprise therefore is purely a philanthropic one. It is therefore specially worthy of universal public recognition. In addition to the unquestionable musical value there is decidedly a religious and moral merit associated with these festivals. Anyone both devoutly musical and religious will find it a matchless recompense for any effort he might expend in attending the festival concerts to be able to revel in the spirit of these performances. To further enumerate the magnitude of these concerts it should be understood that in the Bach number three choruses are necessary—two adult and one children's chorus. Although the orchestra consists of more than 100 musicians, it is confined to strings and woodwind instruments only, thus representing actually two orchestras. Four renowned soloists have been selected for this event in addition to the 500 people of the ensemble.

Since festival concerts of this character depend solely upon their musical merit, without either theatrical or social eclat, their support must come from the rank and file of the public, from all elements in the community, from young and old, from near and far. Like religious or musi-

cal pilgrimages, the people must be convinced that their attendance will reward them for their faith and enthusiasm. The Pacific Coast Musical Review is ready to pledge its word that those who will attend these festival concerts with an open mind as to their high and beautiful musical nature will leave the event much happier in mind and soul. When we speak of the excellent artistic nature of these concerts we do not wish to convey the idea that the works will prove too severe for the average music lover. They are charged with melodic richness and with inspiring rhythms. They contain climaxes of thrilling influence. If you enjoy the united vocal power of 500 voices, including men, women and children, reinforced by more than 100 instrumentalists; if you enjoy the leadership of a master like Alfred Hertz, who can mould this huge ensemble into one artistic body; if sacred music touches your heart, and if noble religious thoughts appeal to your mind, then you simply can not afford to miss the performances of Verdi's Requiem and Bach's St. Matthew's Passion at the Exposition Auditorium, San Francisco, on Tuesday and Friday evenings, April 10 and 13.

MUSIC DEPARTMENT NEEDED AT STANFORD

A careful analysis of musical conditions in the United States will reveal certain problems that need radical changes for the better, if the American student and teacher is in earnest about his plea to obtain more serious recognition for his work on the part of the public. We find everywhere organized propaganda relating to the encouragement of American artists and composers and also regarding singing opera in English, but we find nothing to prove that such artists and composers are entitled to the patronage of the general public except the mere statement that they should be patronized because they are American.

The Pacific Coast Musical Review has always maintained and will do so as long as it is permitted to exist that artists, composers and teachers should be patronized because they are competent and efficient, and by thus we do not mean they should be such superficially, but actually. There is lacking in a great majority of cases the patience and understanding necessary to recognize efficiency. There are too many artists and teachers, as well as composers, who do not think that thoroughness is necessary to justify the support of the public. And yet why should the people be expected to expend hard-earned money on concerts and lessons unless they are given in exchange artistic services that represent the last word in efficiency?

The result of this lack of appreciation of thoroughness of musical knowledge and performance lies in the elementary study of music. There are, of course, competent and efficient teachers in every American community. There are, however, also many incompetent teachers. The latter seem to be in the majority. It is logical that incompetent teachers are also indifferent or careless teachers as far as thoroughness of technical foundation is concerned. They are prone to poke fun at those who insist that students should be taught in a manner to make them realize the seriousness of technical accuracy in their musical performances. As long as there does not exist a standard by which to separate right from wrong and by which to convince students and parents of the incompetency of a teacher, the latter is able to influence students who are looking for the easiest and quickest way to turn their expenditure for a musical education into cash.

The only institutions that can establish such standards are those under Federal, State or municipal authority. In the case of music the music departments of State or private

(Continued on page 9)

Musical Review

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SAN FRANCISCO MUSIC SEASON

(Continued from page 1)

next to the last of its series of chamber music recitals at the Community Playhouse of the Women's building on Tuesday evening, March 27, before a crowded house. On this occasion this distinguished institution presented as guest artists the Abas String Quartet, a recently organized chamber music body, which has created for itself a most estimable reputation. This introduction was an act of courtesy rarely witnessed in professional circles, especially when it is known that the Persinger Quartet will disband after this season.

The Abas String Quartet consists of Nathan Abas, first violin; William Wolski, second violin; Romaine Verney, viola, and Michel Penha, cello. This organization interpreted Mozart's B flat major Quartet and by its refined and graceful reading of this work added to its artistic victories ever since its organization. It is a fine group of serious musicians that has banded together in this quartet and it is indeed gratifying news to hear that the Abas String Quartet will give three concerts next season.

The Persinger String Quartet, consisting of Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola, and Walter Ferner, cello, played Quartet op. 74 in E flat major (Beethoven), and Quartet E major No. 2 (Ivan Langstroth). The former was interpreted with that excellent ensemble spirit and vigorous emotional coloring which Mr. Persinger and his colleagues so aptly demonstrate whenever they interpret this master's works. The Langstroth composition was new at these concerts and obtained serious consideration at the hands of the musicians. The audience received the work cordially and Mr. Langstroth, who is one of the bay region's successful young composers, had reason to feel gratified with the success scored on this occasion.

The final concert of the season will take place on Tuesday evening, April 17, in the Community Playhouse of the Women's building. Henry Deering, the distinguished American pianist, will be the assisting artist, and an unusually attractive program has been compiled for the final appearance of this highly-esteemed organization.

Horace Britt, the distinguished 'cellist, formerly solo 'cello of the San Francisco Symphony Orchestra and a member of the Chamber Music Society of San Francisco, and more recently a member of the Mischa

Elman and Letz Quartets of New York, also soloist with the Pablo Cassals Orchestra in Barcelona, Spain, where he will appear again this summer, gave an enjoyable concert at Scottish Rite Auditorium on Wednesday evening, March 28, before a large and demonstrative audience.

There is a certain suavity and caressing quality in Mr. Britt's 'cello interpretations which belongs exclusively to his own style of interpretation. It was unalloyed delight to hear his finished reading of the Handel Sonata. It was a novel experience to listen to rarely-played compositions by Schumann, specially written for the 'cello, such as Fantasy Pieces and Folk Pieces op. 102. Then there was the emotionally rich intermezzo and Rondo from the Lalo Concerto and brief works by Glazounoff, Granados, Saint-Saens, Faure, Ravel and Debussy. As a tone painter Mr. Britt is an artist par excellence, and his concert was enjoyed from beginning to end by everybody.

Harold Bauer, than whom there is no superior piano virtuoso before the public to-



JULIUS GOLD
The Distinguished Theoretician
and Pedagogue

day, gave the following exemplary program as the ninth event of the Selby C. Oppenheimer Concert Series in the Exposition Auditorium on Tuesday evening, April 3: (a) Suite in A minor (Bach), (b) Les Carrillons de Cythere (Couperin), (c) Sonata in A major (Scarlatti); Sonata in F minor op. 5 (Brahms); (a) Barcarolle (Chopin), (b) Novelette in D major (Schumann); (a) In the Night, At Sea (Ernest Bloch), (b) Ondine (Ravel).

Throughout his enviable and brilliant career, Harold Bauer has ever remained the master musician. He has always constructed his programs with the sole consideration of its musicianly seriousness. He has never made any concessions to popular taste. He has refrained from stultifying himself and has ever stood firmly by the expression of his musical convictions. Therefore, Mr. Bauer's recitals have always been attended by the most representative musical element of the community that he visited, and every one of these thinking musical people left his concerts with the conviction that they have been the richer for their experience.

Mr. Bauer plays with dignity and depth of feeling. He is one of the most versatile artists we know. He plays every work, no matter how contrasting in type or style, with

equal understanding of its musical message. His deliberation, his carefully trained technique, his intellectual grasp and his "pianistry" remain outstanding features in a musical period that, alas, is too frequently sullied by cheap and unworthy concessions to the multitude.

Resident Artists

Margaret Tilly, concert pianist, gave an unusually interesting and carefully selected program at Scottish Rite Auditorium on Tuesday evening, March 20, under the management of the Wolfsohn Musical Bureau of New York. Her program included representative works by Scarlatti, Bach, Debussy, Bartok, Milhaud and Rachmaninoff. One of the outstanding numbers was Beethoven's Appassionata Sonata. Miss Tilly is a serious interpreter who devotes much of her time successfully to the presentation of standard programs and interprets them in a manner that reveals deep study and sincerity of expression. She is technically fully equipped and shows ideas of her own regarding such a master as Bach. Indeed, the audience that attended the concert was generous in its expressions of approval and in its appreciation of the artist's numerous pianistic qualities.

Adelaide Harlan, coloratura-soprano, appeared at Scottish Rite Auditorium under the direction of the Wolfsohn Musical Bureau of New York, on Wednesday evening, March 21. Her program included compositions by Handel, Bishop, Verdi, Staub, Dalcroze, Brahms, Schumann, White, Gamboge, Gaul and Johann Strauss. The possessor of a pleasing voice and gracious personality, the young singer received cordial recognition on the part of the large audience that came to hear her. Edward Harris played the accompaniments with the experience and authority of one who is master of his work.

Robert Pollak, violinist, and Ernst Bacon, pianist, gave the fifth and final recital of his series at the San Francisco Conservatory of Music on Friday evening, March 23. The first number on the program consisted of Sonata for piano and violin op. 36a by Busoni, which was its first performance in San Francisco. Like all of Busoni's works it is couched in majestic and vigorous idioms and requires that spirited vitality which Mr. Pollak so effectively applies to all compositions of this type. He was ably seconded by Ernst Bacon, whose pianistic art is one of the most pleasant experiences of this music season. Mr. Bacon also interpreted a group of works by Mozart, Schumann, Chopin and Salvatore Rossi, wherein he further amplified his thorough comprehension of both technical and musicianly requisites. The program closed with an interpretation of the Mendelssohn Violin Concerto in E minor op. 64, which Mr. Pollak played with successful accentuation of its haunting melodic line and its numerous technical intricacies.

Hal S. Rhodes, a young tenor, recently added to the concert artists in San Francisco by Herman Genss, appeared at Sorosis Club Hall on Thursday evening, March 22. He sang compositions by Mozart, Schumann, Genss, Bohm, Rogers, Curran, Haydn, Whelpley, Massenet, Padilla, Leoncavallo and La Forge. Mr. Rhodes has a natural, well-placed and well-employed tenor voice of singular flexibility and pliancy. He uses it intelligently and sings with a certain well-defined poetic instinct. As he progresses in his career he will no doubt add to these qualities the virility and temperament which only experience can teach. His diction is also a matter for commendation. Mr. Genss played the accompaniments with the utmost musicianship.

Sam Rodetski, Russian pianist, who has studied for several years with Joseph George

Jacobson, but whose frequent appearances justify his inclusion among professional recitalists, gave a concert in the Founders Hall of the Women's building on Thursday evening, March 29. His program contained works by Beethoven, Gluck, Brahms, Chopin, Jacobson, Scriabin, Debussy, Troyer and Liszt. We have attended a number of recitals by Mr. Rodetsky during the last few years and must acknowledge his noticeable artistic growth. He plays with confidence, technical smoothness and an intelligent grasp of the works he interprets. His artistry deserves hearty recognition, which evidently is not withheld from him, as was testified by the large audience that crowded the hall.

The Throstles—Abigail, Phoebe and Deborah—impersonated by Anna Young, Patricia Morbio and Dorothy Crawford, gave a program of old songs in the Norman ballroom of the Fairmont hotel on Thursday evening, March 29. The three charming young ladies, who made a very chic appearance in their tasteful costumes, sang with such birdlike voices as to justify the title. Their program was really more of an entertainment feature than a concert and their hearers who crowded the hall were lavish in their enthusiasm and almost reckless in their display of admiration.

Lillian Hoffmeyer, mezzo-soprano, assisted by Thornstein Jensen, violinist, and Henrik Gjerdrum, pianist, gave a program at the gold ballroom of the Fairmont hotel on Thursday evening, March 29, which included compositions by Henschel, Rubenstein, Chadwick, Clough-Leigher, La Forge, Spross and groups of modern Scandinavian and Danish, Norwegian and Swedish folk songs. Miss Hoffmeyer has a rich, appealing voice which she uses with understanding and with sincerity of expression. She knows the meaning of her selections and her interesting explanations form a pleasing feature of her performance. Mr. Jensen is a member of the San Francisco Symphony Orchestra and his interpretation of an unusually well-conceived Sonata in D minor by Alf Hurum, with Henrik Gjerdrum at the piano, was a performance well worthy of the highest praise. Evidently the big audience filling the ballroom grasped the beauties of the work and the skill with which it was interpreted. Later on Mr. Jensen further distinguished himself by interpreting Wieniawsky's Second Polonaise Brilliante. Henrik Gjerdrum proved himself a very efficient accompanist.

Alda Astori, a young pianist of exceptional merit, gave a recital at the Founders Auditorium of the Women's building on Friday evening, March 30. Miss Astori selected works by Scarlatti-Taussig, Chopin, Schumann, Debussy and Granados. Like every pianist who devotes sufficient time to study and preparation and who delves into the significance of compositions, Miss Astori shows marked advance every time she appears in public. She plays with decided style and her technical as well as emotional resources are accentuated with artistic intelligence. Her audience was quick to recognize her artistry and rewarded her with the full measure of its approval.

The Pacific Musical Society gave its first March program at the Fairmont hotel on Thursday evening, March 8. The program was given by the Stanislas Bem Little Symphony Orchestra which, under the leadership of the brilliant Eugenia Argiewicz Bem, interpreted a group of instrumental works in a manner arousing the audience to enthusiastic demonstrations. Instead of Mrs. Charles Stuart Ayres, who was unable to be present, Miss Madeline O'Brien, an unusually accomplished artist student of Mme. Rose Relda Cailleau, and the possessor of an exceedingly beautiful soprano voice,

charmed her hearers with a number of vocal solos selected from the best literature of songs. She was a genuine surprise and received an ovation.

Mrs. Charles Stuart Ayres has been very active musically this season, filling a number of concert and club engagements. Her class is exceedingly large and successful, both in Alameda and Oakland. On Tuesday evening, March 27, Mrs. Ayres gave her regular bi-monthly recital for her beginners' class and the following pupils participated: Duane Winnie, Esther Watson, Marjorie Abrams, Dorothy King, Helen Austin, Phoebe Cooper, Eleanor Nielsen, Gertrude Wright, Margaret Rockingham, Ola Mae



HAL S. RHODES
Tenor

Dodge, Mrs. George Hagg and Mrs. Jennie Reid.

On Saturday evening, March 24, Mrs. Ayres was soloist at a concert of the Ensemble Players at Century Club in Reno, Nev. She sang songs by Gluck, Gounod, Strauss, Puccini, Hulten, Gretchaninoff and Besly and created a splendid impression. Mrs. Ayres also sang in a program of the Tuesday Musical Club of San Rafael recently. She will appear as soloist at the Pacific Musical Society of San Francisco on Thursday evening, April 26.

William E. Hayes, assistant vocal teacher of Hermann Genss studios, announces a musicale to be given by his pupils at the Y. M. C. A. Auditorium on Wednesday, April 18, and May 23. Twenty students will appear on these two occasions and they will be assisted by Ethel Isaacs, violinist; Marie Hyde, accompanist, and Hedwig Schuoor, accompanist.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

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I Found You	Goodman
I Heard You Singing	Coates
I Know a Lovely Garden	d'Hardelet
Immortality	Lohr
In the Garden of Tomorrow	Deppen
Little Gray Home in the West	Lohr
Little Love, a Little Kiss	Silesu
Love's a Merchant	Carew
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Melisande in the Wood	Goetz
Mother o' Mine	Tours
My Ship	Del Riego
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Oh! For the Wings of a Swallow	Lohr
One Little Dream of Love	Gordon
Over the Waters Blue	Clarke
Piper of Love	Carew
Ragged Vagabond	Randolph
Rose in the Bud	Forster
Rose of My Heart	Lohr
Roses of Picardy	Wood
Sea Rapture	Coates
Slave Song	Del Riego
Smile Through Your Tears	Hamblen
Somewhere in This Summer Night	Carew
Song of Songs	Moya
Song of the Soul	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden	Del Riego
There's a Song in My Heart	Hamblen
Three for Jack	Squire
Thought of You	Lohr
Three Little Fairy Songs	Besly
Tick Tick Tock	Hamblen
Tiptoe	Carew
Wake Up	Phillips
Way to Your Heart	Lockhart
When Eventide Closes	Jonas
Where My Caravan Has Rested	Lohr
World Is Waiting for the Sunrise	Seltz
You in a Gondola	Clarke

NEW SONGS

Come Back in Dreams	Hamblen
Devotion	Wood
Hallowed Hour	Wood
A Little Prayer	Hamblen
Little Son	Axt
Needing You	Deppen
Over the Meadow	Carew
The Rcse of Memory Lane	Gordon
The Sacred Flame	Hamblen
When Shadows Fall	Loth

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ADVICE TO VOCAL STUDENTS

The problems of the young resident student in search of a teacher, and those of the stranger in New York on a similar quest, were discussed by Lazar S. Samoiloff, New York vocal teacher, on a recent afternoon. Said Mr. Samoiloff:

"A singing teacher is like wine—the older the better, with more knowledge and greater experience, he can more quickly detect the fault, more easily find a remedy for bad habits. If singers did not try to imitate other singers, and try to make their voices sound big and brilliant in their own ears, they would not get into bad habits and very little study of voice culture would be necessary. The main difference between a good and a bad teacher is that a good one will never push the voice. He will guide it so that it will be flexible, resonant and relaxed, for it is only in this way that one may sing to old age.

"The art of voice placement can be expressed in a few words: Every tone, high, low or middle register, must be covered by the head cavities that produce resonance, pleasing vibrations, and give bell-like carrying power. After a short time it should be easy to produce every vowel with the same freedom and resonance, if the first tones are placed and covered properly. But then starts the trouble with the consonants. Many singers think that to enunciate clearly they must stress the consonants. On the contrary, vowels alone can be sung or sustained. Pronounce or touch consonants clearly, but proceed AT ONCE to the vowel, holding it the FULL VALUE OF THE NOTE. The consonant has NO musical value. I have read books on voice culture recently that are extremely bad for the singer and should never have been published. They say, "SING in the front," and to bring this result teach exercising on the ma mamapa—pa pa ta tata or do re mi fa sol la ti do, all very fast.

"Pushing a voice makes it appear large," he said. "A covered tone with head resonance will sound small in a room and large in a hall, whereas a pushed tone will sound big in a room and small in a hall. Flattening and tremolo are the inevitable results of this forcing, which to the novice looks like encouragingly rapid progress. The velvety beauty of singing tones is produced by covering each tone with head resonance—with vibrations and overtones. But the tone that sounds big to the singer, if produced at the front of the mouth, will not carry a tenth of the distance.

"How soon will I be able to make money?" is a question that students propound, and one that causes many a teacher moments of distress. "I always tell my pupils," said Mr. Samoiloff, "that if they study for art, money will come their way; but if they study for money, art will evade them like a shadow. The most heartening thing is that good singers never want for a position. It is only the mediocre ones who cannot capitalize their gifts. Today there are not enough excellent singers to fill the demand for them. There is, however, mediocrity in abundance. It is my opinion that New York now has a bigger demand for singers than has ever been the case before—with its many movie houses presenting superior concerts and the many small opera companies now in existence.

"What does a vocalist select a teacher for?" he asked. "For many things, each differing, perhaps, with the individual needs of the pupil. There are three items, however, of fundamental importance which should be learned in the order in which they are named. They are: voice placement; songs; the convention of singing. A teacher should be an inspiration to his pupils. He should be their personal friend as well as—to use a much hackneyed phrase—their severest critic. When a new aspirant for vocal honors comes to me for lessons I ac-

quaint myself with many things about his or her life outside the studio. How he lives, how he spends his time, what his tastes are, etc., thus forming a closer bond of friendship and understanding with him than would be possible were I merely to teach him his scales and forthwith send him home.

"Don't be afraid to ask questions about your voice. A good teacher welcomes them. The teacher must have the power to arouse perfect confidence. Must have vitality, and personality to inject new joy in your work when you are tired or discouraged. He must have a personal interest in every pupil, and try to understand your problems. You must be sincere in your desire to acquire knowledge and if you have found the right teacher, he will have infinite patience and will help you to love your work and give joy to others."

(Editorial Note—We consider this interview with Mr. Samoiloff of great value to vocal students. We agree specially with him in the matter of vowels and consonants, specially consonants. It is appalling how few of the vocal students we hear during the course of a year possess satisfactory diction. They evidently do not grasp their teacher's suggestions. For instance, if Mr. Samoiloff tells them, "Many singers think that to enunciate clearly they must stress the consonants. On the contrary, vowels alone can be sung and sustained," the pupil simply ignores consonants entirely after this, instead of paying strict attention to what follows in Mr. Samoiloff's advice, namely: "Pronounce or touch consonants clearly." Neither ignoring consonants nor stressing them too much is correct. But in singing, like in speaking, not a word can be understood, if only vowels are pronounced.)

THE SPRING MUSIC FESTIVAL

In deference to the various churches and religious bodies of San Francisco and vicinity, the Auditorium committee of the board of supervisors, under the temporary chairmanship of J. Emmet Hayden, and the officers of the San Francisco Musical Association have decided to give Bach's Passion According to St. Matthew on Friday night, April 13, just one week later than originally announced and only three days following the rendition of the Verdi Requiem.

This procedure will take both performances out of Holy Week, leaving that period wholly free for the many services of the various religious bodies. It has been felt among the sponsors of the Spring Festival that their action in laying over the St. Matthew performance from Good Friday night, as at first planned, into the following week, is one that will meet with universal approval from churchman and layman alike, and that a Sacred Spring Festival following the devotional services of Holy Week would be a magnificently fitting climax to the church's observance of the passion of our Savior.

The two great sacred performances will occur on Tuesday evening, April 10, when the Manzoni Requiem by Verdi will be given, and on Friday evening, April 13, when the St. Matthew Passion music of Bach will have its first presentation in the city of San Francisco.

Both Director Alfred Hertz and Dr. Hans Leschke are radiantly enthusiastic over the coming festival. They feel that the occasion is to be the greatest event in sacred music in the history of San Francisco, and one that puts this city definitely on a level of artistic importance with other great capitals of the world, where the mighty Bach Passion and the gorgeously dramatic Requiem of Verdi are given in their fitting season.

The change of date has made it impossible for Warren D. Allen to play the organ at

the festival, and Alfred Hertz announces the engagement of Benjamin Moore for this important work.

STUDIO MUSICALE

The Friday Night Forum of Berkeley, Herbert Davidson, president, was entertained at the studio home of Miss Cecil Rauhut and Miss Laura Anna Cotton, on Moraga street in San Francisco, recently. Mrs. Clara Rauhut Snyder was in charge of the program, and while the club is for literary discussion, Mrs. Snyder gave a musical evening interspersed with brief descriptions of the works and their composers. Numbers given were: Romantic Composers. Novelette (Schumann), Anitra's Dance (Grieg); Cecil Rauhut, violin; Laura Anna Cotton, cello; Clara Rauhut Snyder, piano; Scene de Ballet (De Beriot); violin solo, Cecil Rauhut; Die Junge Nonne (Schubert), Solvejgs Lied (Grieg); vocal solos, Laura Anna Cotton; Three duets from Hansel and Gretel (Humperdinck); Master Ben and Cristine Snyder; Song Without Words (Mendelssohn); violin, cello and piano; Etudes Waltz in A-flat (Chopin); A-flat major, C-sharp minor, G-flat major; Berceuse; piano solos, Clara Rauhut Snyder.

Atha Hillbach, soprano, and Bessie Morris, mezzo-soprano, artist pupils of Mrs. Grace Northrup, have been engaged to give the Hour of Music at the Community Playhouse, Palo Alto, on Sunday afternoon, April 1. A most interesting program is to be interpreted, including several duets and groups of foreign and English songs. Both of these young women are exceedingly intelligent vocalists. They possess excellent voices, highly developed musicianship and a profound understanding of the art of song interpretation. There is no question but that they will afford pleasurable entertainment to the large audience of musicians and music lovers who attend these Sunday afternoon events in Palo Alto. Mrs. Anna Morse will accompany the singers at the piano.

On Sunday afternoon, March 25, Mrs. Northrup will present a number of her students in a studio recital. Since her return to San Francisco about a year ago, Mrs. Northrup has presided over a class consisting of many professional singers and teachers who have come to her not only for vocal assistance, but coaching of programs. Mrs. Northrup, a distinguished oratorio and concert artist of wide experience, has always attracted audiences of representative musicians due to the fact that her extensive repertoire enables her to present unique programs. It is, therefore, not surprising to learn that many of our foremost artists are preparing their programs under Mrs. Northrup's guidance.

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CHAMBER MUSIC FESTIVAL

Of unusual interest to musicians and other lovers of music is the two-day festival which Mills College is planning for Thursday and Friday, April 19 and 20, when four concerts will be presented in the new hall for chamber music in the Music building. These concerts have been made possible through the generosity of Mrs. Elizabeth Sprague Coolidge of Pittsfield, Mass., nationally known not only as a patron of music, but as a musician of no mean ability herself.

As the concert hall, perfect in its acoustical arrangements for chamber music, seats an audience of less than 600 people, those who are receiving guest tickets for any or all of the concerts are fortunate. The floor space has been so planned by the architect, Walter H. Ratcliff, Jr., that a full view of the stage may be gained from any seat in the back of the hall. In speaking of this, Luther B. Marchant, dean of the music school, said:

"It is a beautiful room, perfectly adapted in size and acoustical arrangements for the interpretation of music—chamber music in trio and quartette and concerts for voice or solo instruments."

The decorations in fresco on the walls are the work of Ray Boynton, well-known California artist. The design of the frescoes includes six large panels and another group of smaller ones. The artist is also designing a screen to cover the organ grill at the back of the stage. This screen is being executed in tempora on a series of folding panels. The programs for the four concerts follow:

Thursday morning, April 19, at 11:00 o'clock—Ensemble of Wind Instruments—Flute, Anthony Linden; oboe, Cesare Addimando; clarinet, Harold Randall; bassoon, Ernest Kubitschek; horn, Walter Horning, assisted by Elizabeth Sprague Coolidge, pianoforte; Benjamin S. Moore, pianoforte; Walter Ferner, violoncello—Suite (D. Brescia), for flute, oboe, clarinet, horn, bassoon and pianoforte (first performance, dedicated to Elizabeth Sprague Coolidge); Quintet in D major (Haydn), for flute, oboe, clarinet, horn and bassoon; (a) Sonata No. 7, A minor (Bach), for flute and pianoforte, (b) Introduction and Variations in E minor (Schubert, Jan. 31, 1797-Nov. 19, 1828), for flute and pianoforte; Quintet, Suite, op. 57 (Ch. Lefebvre), for flute, oboe, clarinet, horn and bassoon; Sonata da Camera, op. 48, C major (Pierne), for flute, violoncello and pianoforte (written in memory of Louis Fleury and dedicated to Elizabeth Sprague Coolidge).

Thursday afternoon, April 19, at 4:00 o'clock—Recital of Music for Two Pianofortes—Guy Maier and Lee Pattison—March (Schubert, Jan. 31, 1797-Nov. 19, 1828), Andante with Five Variations (Mozart), Sonata in D major (Mozart); Variations on a Theme by Hayden (Brahms); Three Little Pieces, Andante, Balalaika, Galop (Stravinsky); Siamese Sketch (Eichheim); Two Etudes in G flat major (Chopin); Reminiscences of Don Juan (Liszt).

Friday morning, April 20, at 11:00 o'clock—The Persinger String Quartet—Louis Persinger, violin; Louis Ford, violin; Nathan Firestone, viola; Walter Ferner, violoncello, assisted by Cesare Addimando, oboe. Quartet in D minor, op. Posthumus (Schubert, Jan. 31, 1797-Nov. 19, 1828), for two violins, viola and violoncello; Quintet (Arthur Bliss), for oboe, two violins, viola and violoncello; Quartet, op. 15, D flat (Ernst von Dohnanyi).

Friday evening, April 20, at 8:30 o'clock—Smallman A Cappella Choir, John Smallman, founder and conductor—(a) Crusaders' Hymn, Beautiful Saviour (arr. by Christiansen, twelfth century), (b) How Small I Felt Meet Thee? Choral (Bach), (a) Kyrie Eleison (b) Gloria in Excelsis, (from Missa Papae Marcelli) (Palestrina); (a) Sumer is icumen in (earliest known part-song)

(John of Fornsete, 1226), (b) Mentre lo Miravo Fiso, (c) Lumi mici cari (Two Madrigals) (Claudio Monteverde, 1567-1643), (d) Qui s'y frotte s'y pique (Orlando di Lasso, 1520-1594), (a) Love's Message, (b) Impatience (for women's voices), (c) Hark, Hark, the Lark! (Schubert, Jan. 31, 1797-Nov. 19, 1828); (a) The Three Kings (Catalonian Nativity Song) (arr. by Schindler), soprano obligato, Erma DeMott, (b) Fum! Fum! Fum! (Catalonian Folk-Song) (arr. by Schindler), (c) The Miracle of St. Raymond (Catalonian Folk-Song) (arr. by Schindler), soprano obligato, Rosalie Phillips Miller; (a) Morning Song in the Jungle (from the Second Jungle Book of Kipling) (Percy Grainger), (b) Hymn to Raphael the Divine (Bossi), (c) Robin Goodfellow (Elizabethan poem attributed to Ben Jonson) (Samuel Richard Gaines), duet obligato, Joy Kingan and Ruth Somerindyke.

SUMMER SYMPHONY CONCERTS

Plans have now been completed by both the Summer Symphony Association of San Francisco and the Philharmonic Society of San Mateo County for the impending season of summer symphony concerts.

Names famous in the international arena of symphony conductors are billed this season by the Summer Symphony Association. Besides Dr. Hans Leschke, who will direct a program with the personnel of the San Francisco Symphony Orchestra and the full Municipal Chorus, and Mischel Piastro, the leaders in the 10 summer concerts will include Albert Coates of England, Bernardino Molinari of Italy, and Ossip Gabrilowitsch.

Gabrilowitsch is well-known to San Francisco. He has an international reputation as a pianist, and for some years he has been regular conductor of the Detroit Symphony Orchestra. He has been guest conductor of the Summer Symphony Association for two years. This last winter season he led his own Detroit Orchestra in New York, as well as in its home district. He was guest also at concerts of the New York Symphony Orchestra and the Philadelphia Orchestra.

Molinari is one of Italy's leading symphony directors. He heads that country's principal orchestra, the Rome Augusteum. He made his first appearances in this country this past season, leading the New York Philharmonic Society and the St. Louis Symphony Orchestra. He has been re-engaged by the latter organization for next winter. This summer he is to conduct not only in San Francisco and San Mateo, but also in Hollywood and at the New York Stadium.

Coates was born in Petrograd of English and Russian parentage. He studied in the Petrograd Conservatory under Rimsky-

Korsakoff, and later in Germany at the Leipzig Conservatory, where he became a pupil of Arthur Nikisch. It was Nikisch who prevailed upon the young musician to give up the idea of becoming a solo pianist and devote his entire time to the art of conducting. The following year, Nikisch, becoming director of the Leipzig Opera House, engaged young Coates as his assistant conductor.

Coates has had engagements in England, Russia, Italy, France, Spain and Germany. He has conducted during the Wagnerian season and the Covent Garden season at London, and twice directed the Leeds Musical Festival, one of the biggest musical events of England. For a period of seven years he held the post of artistic director, as well as conductor of the Petrograd Opera; and for several seasons was first conductor of the Royal Opera of Dresden, and Royal Opera of Mannheim.

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Schubert-Liszt—Barcarolle, auf dem Wasser zu singen; Soiree de Vienne; Serenade "Hark, Hark"; Erlkonig

Chopin—Ballade, G minor; Nocturne F sharp major; Three Etudes, Nos. 4, 3 and 5; op. 10; Mazurka, A minor, op. 17; Grande Valse Brillante, E flat, op. 18

Paderewski—Melodie, B major, No. 3, op. 8

Liszt—Hungarian Rhapsodie

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EDITORIAL

(Continued from page 3)

universities represent the most influential power in musical education. So far, with all due respect to the music department of the University of California, we have no educational institution of sufficient importance and standing whose standardization of musical education would wield a sufficiently strong influence upon teachers and public to make a thorough musical education mandatory or misrepresentation in the way of music study a public crime.

Stanford University, for instance, an educational institution second to none in the world, has no music department in the sense of the one we have in mind, although it supports other departments of education that make their influence felt practically throughout the world. This educational institution would be an ideal one to be the pioneer of musical standardization in the Far West. The Pacific Coast Musical Review has in mind the ideal man for such a responsible task. We refer to Julius Gold, for many years a profound student of the famous theoretician, Bernhard Ziehn, than whom there was no superior in the field of musical pedagogy in the world. Such a music department should be endowed by serious lovers of music from the entire Far Western territory and if properly approached hundreds of such patrons may be interested in a movement of this kind.

California parents and students waste today tens of thousands of dollars on musical education of a questionable kind. When anyone calls their attention to the charlatan-

ism and incompetency that prevails in certain teaching circles they are subject to abuse and insults by the majority of teachers who practically rob the students and misrepresent to them the principles of correct music study. However, the music department of a university, such as that of Stanford or the State university, organized upon a firm basis of scientific principles would be able to inspire legislation that would once and for all make it impossible for a pupil to be ruined financially as well as spiritually, because disappointments resulting from false promises often ruin not only the career, but the very life of an otherwise promising young man or woman.

Therefore, the Pacific Coast Musical Review is interested in a movement to secure an endowment sufficient for Stanford University to establish a department of musical research and education under the able supervision or direction of Julius Gold, an educator and theorist of the highest rank, a man who makes no compromise between efficiency and mediocrity, an idealist who does not commercialize either art or science, a musician who regards his art seriously and a pedagogue who would reflect credit upon any institution of which he would form a part. This paper has no personal interest in Mr. Gold, but it does have an interest in the students and public of the Far West and it would like to see a start made in a consistent movement to create for our profession and musical institutions a standard by which everyone will be able to judge as to the difference between good and bad, both in musical education and musical performance. At present such differentiation depends entirely upon matters of opinion; let us establish something that represents facts and indisputable authority.

CONDUCTORS AT HOLLYWOOD

First official announcement of conductors and soloists coming to the Hollywood Bowl concerts this summer was made today at a Bowl committee and press luncheon held in the music room of the Biltmore hotel.

Albert Coates, famed European conductor, will open the series on July 10, and will remain for two weeks. In spite of his English name, Coates is of Russian birth, but of mixed English and Russian parentage. As a musician, however, he is a citizen of the world, having conducted in practically every country where symphonic music is heard. There are few guest conductors in as great demand today. Coates first conducted in Leipzig as an assistant to the great Nikisch. Then later he toured Europe, mainly with opera. In 1911, he was made chief conductor of the old Imperial Opera, then followed phenomenal success in Russia. Later he went to England, where he now makes his home. He is well known in the East. This, however, will mark his first visit to the Pacific Coast. Coates is celebrated as a musician of profound insight, a man of heroic stature, and a conductor of vigorous and masculine qualities. He is thoroughly worthy of the honor conferred upon him of opening the coming Bowl concerts.

From Italy will come Bernardino Molinari for three concerts late in July. For 15 years principal conductor of the famous Angusteo Concerts in Rome, Molinari has long been known by reputation in this country. However, he had not been heard in America until last winter when he was invited for guest appearances with the St. Louis and New York Philharmonic orchestras. His successes in these cities were so outstanding that the Bowl Association took immediate steps to induce him to visit the West this summer.

In addition to the foregoing famous masters of the baton, Raymond Brite, general manager of the Bowl, announced that there would be six other equally celebrated conductors. A forecast of the type of soloists to be heard this summer was made in the announcement that Percy Grainger, world-renowned pianist-composer, is to appear as

soloist, playing the Grieg Concerto. Added interest will attach to his performance of this great work through the fact that he was a close personal friend and protege of the composer.

Announcement of other conductors and soloists for the seventh season of "symphonies under the stars" will be made in the near future.

WIND INSTRUMENT ENSEMBLE

Ernest Kubitschek, Vincent Schipilliti, Charles Tryner, Nicola Zannini, Willard Flashman and Margo Hughes constitute the personnel of the reorganized Wind Instrument Ensemble of San Francisco, a combination of artists that ought to make for a very strong organization, as each one is a well-known master of his or her own particular instrument.

In arranging the program for the next concert of the ensemble on Friday evening, April 27, in the ballroom of the Fairmont hotel, Lulu J. Blumberg, organizer-manager of the ensemble, has programmed a work which will introduce and give each member an opportunity to display his art and virtuosity. Five Tone-Poems by Heinrich Kaspar Schmid, one of Germany's best-known living composers, for solo flute, oboes, clarinet, horn and bassoon with piano will be the medium for this introduction.

Among the novelties to be presented is a Morceau for flute, bassoon and piano by H. Brewster-Jones, the manuscript of which was brought from Australia by Edward Harris, local music-critic, who states that this will be the first time that any of this well-known Australian composer's work has been heard in America. A charming suite built upon Lithuanian folk melodies by another German composer, Laurischkus, is another of the novelties. Additional numbers will be Tarantelle by Gaubert, famous French composer and director, and Lulu J. Blumberg's arrangement of the Johann Strauss Perpetuum Mobile for the Ensemble, while the lovely Beethoven Quintet, op. 16, will be the classic offering.

Particular attention should be given to the change of date, Friday evening, April 27.

INTERFERENCE AT GEARY

Interference at the Geary Theatre is giving San Francisco its first opportunity of seeing the play that has set London agog for the past year.

Interference was written by Roland Pertwee and Harold Dearden, well-known English authors, who have written many short stories that have appeared in various magazines in this country. When Interference was offered for production in London the English producers thought that it was of such a highly melodramatic nature that it would not suit the placid British theatre-goer.

Their doubts were in vain for Interference became an instant sensation. Nobility as well as the layman packed the theatre nightly. Offers came from all parts of Europe to reproduce it in the various capitals but the authors held this privilege for themselves. The Charles Frohman Company, however, succeeded in obtaining the American rights and Interference was produced in New York six months ago where it is now the outstanding dramatic success of that city.

A special company composed of noted players was organized by A. Leslie Pearce for a tour of the principal cities of the Pacific Coast.

Annie Louise David, the distinguished American harpist, who will come to California in May, appeared as soloist with the Paterson, N. J., Choral Society on March 20. On March 31 she played in Staten Island. Easter Sunday she was announced to appear with Louis Dressler, organist, at the morning service and in the evening she was to play at the Lafayette Presbyterian Church. Dr. John Hyatt Brewer, pastor. March 12 Miss David gave a reception to Phyllida Ashley, Aileen Fealy and Eva Gruninger Atkinson, all of San Francisco.

Miss David will come to California indefinitely and a long list of pupils have been enrolled for her. Particulars may be secured by addressing her manager, Alice Seckels.

RECOLLECTIONS OF THE MUSICIANS CLUB

By JOHN HARADEN PRATT

(Continued from last issue)

George Stewart McManus was elected in November. The October dinner had taken place at the Sequoia Club, Washington street. Frank Moss, a new member, played "Twenty-five Variations on a Handel Theme" by Brahms.

In December a resolution was passed requesting the board of directors of the Panama-Pacific Exposition to organize a department of music in connection with the exposition.

Mr. John Manning became a member. The ticket nominated for 1913 was the same as that for 1912, except that Mr. Perlet retired, and F. Biggerstaff took his place.

We had purchased 100 shares of stock in Sequoia Hall Association at \$100 and were treated liberally by the president, Harr Wagner. Our dinners and ladies' nights were held there for a time. It proved to be a good place for us.

In February, 1913, a committee, consisting of Messrs. Dr. Stewart, Schneider, Perlet, Tolmie, Steindorff and Sabin, was appointed to see the directors of the P.-P. I. E. and to request them to form a music committee of the exposition. Our desire was that music at the fair should be handled by professional rather than by business interests. The committee failed in an attempt to gain an audience with Mr. Moore, and Dr. Stewart wrote out the following letter, which I typed on a letterhead of the club and sent to him through Hother Wismer, who had the *entre* to his home.

C. C. MOORE, Esq.

President, Panama-Pacific Exposition.

DEAR SIR:

In reply to the letter of your secretary, dated February 11, I am instructed by the Musicians' Club to express our regret that you were unable to accede to the request of our committee for a personal interview on matters pertaining to the musical department of the Panama-Pacific Exposition.

Very truly yours,

(Signed) JOHN HARADEN PRATT, *President*.

This resulted in a cordial reception of our committee by Mr. Moore, and Mr. J. B. Levison was also present. Mr. Moore told us that he had been subjected to so many solicitations by business interests in connection with music that he had appointed one man, Mr. Levison, to handle the music department. After Mr. Levison had engaged Mr. George W. Stewart of Boston to be director of music, and Mr. Stewart had arrived here, they both joined the club. Later a committee of the club drew up specifications for the organ that was placed in Festival Hall.

New regular members this season were: Wm. W. Carruth, Willis Polk, Herbert Riley, Prof. Charles Seeger, Col. R. H. Noble, Dr. Julius Rosenstein, Thorwald Anderson, Clinton R. Morse, Eric Rosenstein, and Edgar L. Reinhold. Mr. Henry Bretherick joined too. Mr. Beel left for Los Angeles to be concert master there of the Symphony Society.

In the old days of Mechanics Fairs, J. H. Culver, who was the secretary of the Mechanics' Institute for many years, had a major part in their management, both at the pavilion on Mission and Eighth streets and at the one on Larkin street. Later Joseph M. Cumming was manager of the fairs.

I called to see him, as he was Mr. Moore's secretary, and the subject of our conversation was the acoustics of auditoriums. He told me that no man was more interested in that question than he, or more willing to talk on it, but one thing he could tell me right away, viz., that the new Civic Auditorium would have a flat floor. "It must be made to pay and be used for everything," he said. So it has been proved, to the sad undoing of music. Doubtless the new opera house will be too large, also. However, it does little good to "kick against the pricks." Afterwards,

the official architects of the P. P. I. E., in letters to the club showed a genuine interest in the acoustics of the Auditorium, but thought it best, as plans for it were in abeyance, to wait a little before calling a meeting for talking them over. Alex. Forbes Oakey has said that Vitruvius maintained that an architect should be a musician, and we are beginning to see how a thorough understanding of anything involves the general understanding of everything else.

New names in the club in October were: Herman Martonne, Frederic Vincent, Wilbur McColl and Redfer Mason. When Mr. Mason was elected as an associate, he was aghast. He had studied his Prout and completed his *Wanderjahre* in the realm of music? We had not yet arrived to consider members of the press as belonging to the profession, but gradually stretched our ideas to the extent of including them in the list of active members. In the spring of 1911 a resolution was passed, after considerable discussion, admitting associate members. I inserted the words: "Associate members shall have neither vote nor voice in the councils of the club." The alliteration sounded good, but the idea of voiceless associates was immediately cried down. Really, I do not think that ever in the club a member has felt unfree to express himself without waiting to be called upon by the chairman. Otherwise much of the spice in our conversations would have been lost. The resolution was passed February 25, 1911. Here it is as found in the invitation to our dinner of March 8, 1911.

Art. XIII. Men, who, through their love and knowledge of the arts, are in sympathy with the aims and objects of The Musicians' Club, shall be eligible to associate membership. Candidates shall be proposed and elected as provided in Art. IV of the By-Laws, for regular members. Associate members shall have no vote and shall pay the same dues as regular members, under the conditions of Art. VII. The associate membership shall be limited to 50.

It would have been foolish indeed to silence the scribe to whom we owe so much.

A few words in retrospect may not be out of place here. In June, 1911, we entertained Arthur Foote, and the following circular was put out June 7:

SAN FRANCISCO, June 7, 1911.

Mr. Foote, who is to be our guest of honor June 10, has been given to understand from the first that the occasion would be very informal. Many, however, are inquiring what to observe in the matter of dress. Although the council thought no one was in doubt, I wish herewith to prescribe that there shall be *no evening dress* at the dinner.

Another matter of importance is that of notifying the secretary whether you are coming or not. There is always room for one more and when your face appears at the door, everybody is joyful. Yet at this dinner especially, we do not like to be disturbed by the necessity of enlarging the table at the last moment. Thus far the secretary has received few answers to his invitation. Please do not resort to a verbal notification, but write him at once.

Remember, we dine at Bergez & Franks, 421 Bush street, above Kearny.

Dr. Louis Lissner, the first president of The Musicians Club, after years of retirement from it, wishes once more to join us. At the last meeting, May 20, when Dr. Stewart presented his name for re-election, a resolution to set aside the rules and to make him a member then and there, prevailed—indeed, it was unanimously supported. This is the first time such a thing has been done in the club. It shows both the cordial feeling towards Dr. Lissner personally, and well as the interest the members take in him as its founder. These are we planting milestones in our pathway.

JOHANNES C. RAITH, Secretary JOHN HARADEN PRATT, President
2166 Sutter Street 1510 Lombard Street
Tel. West 3939 Hours: 12 to 3

Mr. Foote was very much surprised when I told him that the dinner of the 10th would be informal. "Really, is it possible?" he exclaimed. Then he added, "I have lots of clothes." He doubtless felt honored, just the same, and was good to witness the pleasure of Mr. Lissner in being with us again at the table after a long estrangement. M

Footo was his guest at the dinner and at his home. I wish I could describe the chart presented to Mr. Footo. I think it was executed by direction of Dr. Stewart and Mr. Dunn, and it celebrated Mr. Footo's achievements in music and song. In one corner of the chart, almost too large to carry

under his arm, was a pictorial allusion to An Irish Love Song. In response to a toast to Mr. Footo, he said he noticed we avoided the rock on which the Boston club had split—that of the practice of assigning stunts to the individual members.
(To be continued)

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PASMORE TRIO IN CONCERT

The Pasmore Trio will present a concert at the Fairmont hotel on Thursday, April 6. The many friends and admirers of the Pasmores are looking forward with especial interest to the event, as this will be the first time in 10 years that the original trio has played in San Francisco. Their last appearance together was on August 18, 1918. Since that time one or another of them has been away and has been represented in the trio by a substitute. Mary was in New York for several years and later in Honolulu. Dorothy also has been in Honolulu, and Suzanne spent some time in the Middle West. They announce the following interesting program: Cello solos—Romance from Concerto Op. 129 (Schumann), Allegro Appassionata (St. Saens); piano solos—Gavotte (Sgambati), Berceuse (Palmgren), Hopak (Moussorgsky); violin solos—Le Printemps (Milhaud), Nigun (Improvisation) (Bloch), Suite (Tartini-Kreisler); Trio in A minor (Chopin); 50 (Tchaikowsky).

PLAYERS' GUILD GIVES MIKADO

Once again the Players' Guild will produce the Gilbert & Sullivan opera, this organization having temporarily ceased staging its plays in order to concentrate every effort upon the preparation of the musical work. And public interest will probably be all the greater for the reason that the opera to be given is the most popular of all the Gilbert & Sullivan's, the Mikado. It is generally conceded that the Japanese piece is closer to the hearts of

comic-opera lovers than any of the other works by these two master craftsmen of the travesty theatre. The officials of the Players' Guild thought they would rather prove this fact than assume it—particularly when it was their foremost desire to stage the Gilbert & Sullivan opera that would bring the most delight to the largest number; so a plan was conceived and put into practice that enabled the Guild to put its finger right on the public's pulse in the matter.

Slips were passed out to Guild patrons during the run of one of the recent plays, requesting members of the audience to check the Gilbert & Sullivan work which they would be most interested in hearing. Ten operas were listed: Iolanthe, Pinafore, Yeomen of the Guard, Patience, Mikado, Pirates of Penzance, The Sorcerer, The Gondoliers, Ruddigore, and even the little known Utopia, Ltd. The result of the vote disproved any theory that folks had tired of the petite Three Little Maids from School; the serenades of Nangki-Po and the droll antics of Ko-Ko for Mikado emerged far ahead of all the others, though Pinafore, Gondoliers and Pirates got off to a good start. Even Yeomen of the Guard drew a surprising number of votes; but none of these operas held their volume and the result was that Mikado easily passed them in the race.

So the public's favorite, Mikado, will open at the Community Playhouse, Sutter and Mason streets, on April 23 for a brief run, with nightly performances, except Sunday, and matinees on Wednesdays and Saturdays. Reginald Travers will direct the production and appear personally as Ko-Ko; Harry Wood Brown will have the musical direction in hand. The entire personnel of the production will number over 50, with an orchestra in the pit directed by Mr. Brown. There have been many productions of Mikado, but Director Travers promises several innovations in the Guild staging in the matter of new stage business after the true Japanese fashion. The sets, too, will be decidedly unique. They will be the work of Junius Cravens, the Guild's technical director, who



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will be assisted by a corps of Japanese artists. Cravens will also design the costumes, which will be specially made for the opera.

PERSINGER STRING QUARTET

The Persinger String Quartet will give its farewell concert Tuesday evening, April 17, in the playhouse of the Women's building, under the auspices of the Chamber Music Society of San Francisco. The quartet will have as assisting artist on this occasion the distinguished American pianist, Henri Deering, who will be heard with the quartet in the Chaousson concerto for piano, violin and string quartet. Louis Persinger, musical director for the quartet, is at work arranging the balance of the program, which will be announced shortly.

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EIGHTH ANNUAL MUSIC WEEK

One of the important events of Music Week, the eighth annual celebration of the place of music in the civic picture in San Francisco, May 6 to 13, will be a piano contest, open to all children resident in the city, from six to 18 years of age inclusive, the final contest to take place at the Civic Auditorium on the evening of May 9, under the auspices of the Citizens' Music Week Committee and the San Francisco Civic Association. The classifications of the children will be by age, the primary group from six to 10, the secondary group from 10 to 14, and the high school group from 14 to 18 years. Certain pieces have been specified as the test pieces for each division, and blanks for registration may be obtained at the piano contest headquarters, 529 Phelan building, either by personal call or by request by mail. Preliminary tests will take place in the auditorium committee rooms, at the Civic Auditorium, beginning early in April. Valuable prizes will reward the fortunate contestants in each class.

Chester W. Rosekrans, executive director of the city's celebration, will be in personal charge of the contest. The official participation in Music Week will be headed by Supervisor James B. McSheehy, as chairman of the auditorium committee, and by the other members of the auditorium and welfare committees.

Music Week, which was originated in San Francisco eight years ago by Chester W. Rosekrans, has become a national feature, and some 3000 cities and towns throughout the country will participate this year. New York was second to take up the idea. At a meeting of the foreign consuls a large number of national groups which have not participated in past years pledged themselves to join actively in 1928. Music Week is conducted by a citizens' committee, headed this year by James B. McSheehy, chairman of the auditorium committee for the Board of Supervisors, who will preside at the luncheon on Thursday. Chester W. Rosekrans, executive director of the San Francisco Civic Association, will be in active charge of the programs.

The committee chairmen who will give reports will include: Mrs. Alvina Heuer Willson, sacred concerts; Mrs. A. S. Musante, international night; Mrs. H. Roy Stovel, the piano contest; Miss Estelle Carpenter, public schools; Mrs. Lillian Birmingham, junior auxiliaries; Capt. John P. Adams, R. O. T. C.; Anita Day Hubbard, publicity; E. J. Delano, band contest; Mrs. Edward R. Place, Choral contest; Uda Waldrop, organ recitals; Miss Veda Young, playgrounds; Mrs. Evelyn Sresovich Ware, industries; Mrs. Frank Wilson, prizes for piano contest; Walter Weber, Musicians' Union, and others. The music editors on the newspapers have been invited to attend and address the committees.

Doris Osborne played an entire program soon to be given in public at the April 7 at home of Elizabeth Simpson of Berkeley. The first hearing of a sonata, still in manuscript, composed and played as a special request by Margaret Fish, was another feature.

Others represented on the program were: Mary Robin Steiner, Grace Hjelte, Velona Pulcifer, Helen Le Conte, Mrs. R. B. Mower, Teresa MacDonald, Helen Vallon Pierce, June Smith, Mildred Turner, Mary Ruth Swift, Gertrude Wepfer, Maxine Moon, Pirooska Pinter, Helena Munn Redewill and George Kelly.

Public appearances have recently been made by members of the coaching class at the Women's Club, La Jolla; Concert, Casa de Manana, La Jolla; Joint Recital with Margaret Dix Nicoll, danseuse, Century Club, San Francisco; Alameda County Music Teachers' Association; Piedmont Musical Club; Junior Musical Club of San Francisco; Etude Club.

EDOUARD DERU DIES SUDDENLY

One of the several musical losses sustained by San Francisco and the bay region last month was Edouard Deru, the distinguished Belgian violinist, who was active in San Francisco during the last few years as pedagogue, artist, ensemble player and concert master of the California Music League Orchestra. During his comparatively brief activities in the musical life of California Mr. Deru attracted a large number of friends who esteemed him both as a man and artist. He will be missed by his numerous admirers.

Edouard Deru was one of the foremost exponents of the famous Belgian school of violinists and one of the best-known artists of his country.

He toured in Belgium, France, Germany, Holland, Italy and England, where his recitals were highly praised. He was the soloist of the Saint-Saens Festival, when the late French composer, who had the highest opinion of Mr. Deru's interpretation of his works, conducted the orchestra.

Edouard Deru appeared with Gabriel Faure in Paris and in Brussels; with Alfred



EDOUARD DERU

Cortot (Liege), Myra Hess (London), Raoul Pugno (Paris), Francis Plante (Brussels) and Eugene Ysaye. The two Belgian violinists have frequently been heard together in Paris, Brussels, Ostend, London and in New York.

Edouard Deru arrived on his first visit to America in 1916 and immediately won a position of distinction in the musical world of New York. For his Aeolian recitals he received flattering criticisms which were repeated in Boston, Pittsburgh, Philadelphia, Washington, Hartford, Chicago, Baltimore, Los Angeles, San Francisco and many other large cities.

He went back to Belgium in January, 1919, and was appointed professor at Liege Conservatory of Music, where his pupils have won the highest distinctions at the annual competitions. For many years, he was violin instructor to Queen Elizabeth at Belgium. He has been officially appointed violinist to the king and queen of Belgium, and has been decorated Officer of the Order of the Crown and Knight of the Order of Leopold.

The French Government conferred upon Edouard Deru the Cross of the Legion of Honor.

Otto Rauhut announces a violin recital to be given by his pupils in the Founders Auditorium of the Women's building on Friday evening, April 20. The assisting artists will be Miss Evelyn Merrell and Martin Otto Rauhut, accompanists. There will be an ensemble of violinists and the following soloists: Otto Langer, Ernest Sultan, David Schneider, Myron Birnbaum, Isadore Botasof, Corinne Clark, Jack Murphy, Reuben Schwartz, C. William Friedrichs, Jr.

CONCERTS AT HILLSBOROUGH

The Woodland theatre built by the Hillsborough school district will again be the sylvan setting for the Sunday afternoon symphony concerts to be presented during the summer by the Philharmonic Society of San Mateo County. Elaborate plans have been perfected for this third season, which will be given for two months on Sunday afternoons beginning June 24, according to Mrs. George N. Armsby, chairman of the music committee for the society, of which Charles R. Blyth is president and treasurer.

Three conductors of international fame and popularity have been engaged for the eight concerts to be given in the natural outdoor amphitheatre. Albert Coates, the distinguished English conductor, who has been guest conductor of all the great orchestras of Europe, will open the series and conduct also the second one the week following.

Bernardino Molinari, conductor of the Orchestra of the Augusteum in Rome, Italy, who made his first appearance in this country as guest conductor of the New York Philharmonic Orchestra in New York City last January, will conduct three of the concerts during July.

The last three concerts of the season which will close Sunday, August 12, will be conducted by Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, who will be welcomed as an old friend by the Woodland theatre audiences, as he conducted the final concerts of last summer.

The securing of these eminent conductors for the Hillsborough concerts was made possible through the co-operation of the directors of the Hollywood Bowl summer concerts and the San Francisco Summer Symphony Association with the Philharmonic Society. The entire personnel of the San Francisco Symphony Orchestra has been engaged for the summer concerts, thus assuring the artistic quality of the program to be presented.

For the convenience of patrons, a special coupon book containing eight admissions for any number of which may be used at any of the concerts, are now available from the offices of the society, 307 B street, at a very considerable reduction. The charm of these afternoon programs presented, amidst the perfect outdoor setting that has been created in Hillsborough, is certain to attract hundreds of music lovers, and the pleasure thus afforded is an ideal solution to the question of what to do and where to go Sunday afternoons during the coming summer months.

The San Francisco Musical Club, of which Mrs. Carlos Sutro Morbio is president, gave its second March concert on the 22nd at the Fairmont hotel at 10:45 o'clock. The programs for this season of 1927-28 have been exceedingly high in standard, together with the presentation of cultured resident artists. The club has a choral which is also recognized outside its own sphere and has been invited to sing over the radio. Station and date will be announced shortly. Its members include Mesdames John P. Coghill, Harry Haley, Ashley Faull, Horatio Stall, Martin Maloney, C. T. Witzel, M. C. Anderson, Elizabeth Lichtenberg, F. H. Porter, H. L. Machen, Miss Frances Murphy. The morning program presented Leon Bolotine, assistant concert master of the San Francisco Symphony Orchestra; Esthe Deiningner, pianist; the Misses Elizabeth Beasom and Madeline O'Brien, vocalists; Mesdames Cecil H. Stone, Elvera G. Zinn and Vera W. Frazier, accompanists.

If you wish to keep informed of the activities of professional musicians and student in California, the Pacific Coast Musical Review is the logical paper to read.

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CALBERG-NICOL CONCERT

A joint concert was given March 28 before the Century Club in San Francisco by Elwin Calberg, pianist, and Margaret Dix Nicol, dancer. Mr. Calberg played the Moonlight Sonata (Beethoven), groups of Preludes and Etudes (Chopin), My Delights (Chopin-Liszt), The Little White Donkey (Ibert), Naila (Delibes-Dohnanyi), Dance—group of Debussy and Griffes. Mr. Calberg has recently given two recitals at La Jolla—March 10 before the La Jolla Women's Club he played a program that included among its numbers Organ Toccata and Fugue, D minor (Bach-Tausig), Sonata, B flat minor (Chopin), Valses Poeticos (Granados), Feux d'Artifice (Debussy); Waltz from Ballet Naila (Delibes-Dohnanyi). March 11 at Casa de Manana, Mr. Calberg played, among other numbers, Rhapsody, G minor (Brahms), Sixteenth Century Dance (Respighi), Polonaise, A flat major (Chopin), Fireworks (Debussy), La Campanella (Liszt-Busoni), Polka (Rachmaninoff).

ERNEST BLOCH LECTURES

Ernest Bloch, the distinguished composer and artistic director of the San Francisco Conservatory of Music, began a series of three lectures at the Paul Elder Gallery on Monday afternoon, March 26. The first of these lectures was entitled "My Early Life." These lectures attract large audiences who are deeply interested in Mr. Bloch as one of the predominant musicians of the day and who follow his interesting discourses with rapt attention. It is difficult, if not impossible, to quote extracts from these discourses

without disturbing the continuity of the lecture, and thus we shall wait with our review of these lectures until the next two have been given, and we have had an opportunity to arrange the material adequately. In the meantime we advise our readers to visit the final one on Monday afternoon, April 23, the second, on "My Jewish Music," having taken place before this paper reaches its readers. It was scheduled for April 9. The subject of the third and final lecture is "My Musical Life in America."

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ORPHEUM

A gala program of all-new features will be offered at the Orpheum Theatre for the week starting Saturday, April 14, to celebrate National Vaudeville Artists' Week, in conjunction with every vaudeville theatre in the United States and Canada. For this special occasion the Orpheum Circuit booking department announces that the charming and vivacious star of "Gay Paree" and George White's "Scandals," Winnie Lightner, will come direct to San Francisco from New York to head this program. Miss Lightner is a comedienne of rare ability and was the reigning hit of Broadway for the past three seasons. She will offer A Song a Minute for her return to vaudeville.

Other big feature acts on this new bill will include Larry Rich and His Friends, including Mlle. Cherie, the Dean Twins and Bernie Rich, in a hodge-podge of entertainment called "Down Below;" Jimmy Conlin and Myrtle Glass in 24 hours in 15 minutes of delightful droll didoes entitled "Morning, Noon and Night;" the Misses Dorothy and Rosetta Ryan, two clever young ladies who are charming as well as vivacious, in "Just We;" Rich and "Cherie" in a bit of nonsense called "The Toreador;" Fulton and Mack, pre-eminent athletes; and other big Orpheum acts. Jackie Coogan, starring in "Buttons," a sea story of today, with Gertrude Olmstead and Roy D'Arcy, will be the feature photoplay attraction.

PADEREWSKI'S DECORATIONS

Paderewski, who will play at the San Francisco Auditorium Sunday afternoon, April 29, is one of the most decorated men in the world. Paderewski is Commander of the Crown of Italy, Commander of the Order of Carlos Tercero of Spain, Grand Officer of the Legion of Honor of France, Grand Cross of the Order of Leopold of Belgium, Grand Cross of the Polish orders of Polonia Restituta and of the White Eagle, Grand Cross of the British Empire (to mention only the major distinctions). He was recently given by Mussolini the rank of Grand Cross of the Order of St. Lazare and Maurice and has had bestowed upon him by the Swiss Government the honorary citizenship of Switzerland (bourgeoisie d'honneur des villes de Vevey et Morges). Among the distinctions which have come his way and which he cherishes most, is the one which was granted to him by the A. E. F. post of Detroit—namely, that of honorary member of the American Legion.

Numerous also are the university degrees which have been bestowed on Paderewski. He is an honorary doctor of the following universities: Yale, Columbia, Southern California, Oxford, Posen, Cracow and Lemberg. Paderewski still holds the rank of Minister Plenipotentiary at Large of the Republic of Poland, which gives him the right to travel on a diplomatic passport and of representing his country at official functions. In San Francisco Paderewski will play the Symphonic Etudes, by Schumann, Beethoven's Moonlight Sonata, a beautiful group of Schubert and Chopin compositions, his own Melodie in B major and one of the Liszt Rhapsodies.

MUSICIANS' UNION PICNIC

A fresh orchestra every hour will play for the dancing at the monster picnic and May-time festival which the Musicians' Union, Local 6, will give at Fairfax on Saturday, May 5. All the members of the local, which includes musicians from San Francisco, Oakland, Alameda and Berkeley, will unite to make the affair an important success. Among the features will be a massed band parade down Market street on the morning of the picnic, when the Municipal Band, Golden Gate Park Band, Oakland Municipal Band and many other bands under the batons of their respective leaders will march to the Ferry building. The committee in charge includes: Philip Sapiro, chairman; Harry Payson, secretary; E. L. Geiger, George Pinto, Ed. Moore, Bill Koch, Joe Lackenback, Harry Reisfeldt and Frank Hyman.

PACIFIC MUSICAL SOCIETY

An interesting and enjoyable evening of music was given by this organization to its members and friends on Wednesday evening, February 25. After a short address by the president, Mrs. Frank B. Wilson, whose popularity as one of the club's most efficient executives was attested to by the round of applause following her address, the musical program was opened by the Glee Club of the San Francisco Advertising Club, under direction of Henry Perry. Two groups of songs comprised their contribution to the program, their outstanding number being Henry Hadley's Musical Trust, which they were applauded into encoring. The Glee Club's ac-

companiments were played excellently by Judson Weiler.

Miss Millicent Benioff, soprano, sang two groups of songs, the first a Spanish, the second a diversified group. She appeared under somewhat startling conditions, a darkened house and stage, and a particularly brilliant spotlight, all of which may or may not have detracted from her performance. The somewhat spasmodic applause may have been caused by this vaudevillian effect, in fact, a troupe of soubrettes appearing in a dance would not have been surprising. Miss Benioff was ably accompanied by Mrs. Dora Hirschler, whose musicianship was manifested in the difficulties which presented themselves in these accompaniments.

The event of the evening was the presentation of the famous Floradora Sextette, the members of the sextette having been chosen from the club's tallest men and women. The sextette members were dressed in the height of the fashions of the late '90's, the men in high hats, ascot ties, Prince Albert coats, sideburns and moustaches, as affected by the fashionably dressed men of that time. The ladies wore orange-colored gowns, black Gainsborough hats, parasols to match the gowns, and are especially to be congratulated on the absence of wheezes, which might have been caused by their having to emulate through the necessary trappings, the waist-waisted figures of the late '90's.

Those taking part in the Floradora sextette under direction of Grace Campbell; pianist, Evelyn S. Ware, violinist, William Fredrichs, were: Ladies—Jessie Burns St. Hilda G. Jacob, Janette Wilson, Nellie Van Hulst, Sofia Rottanzi, Lillian Birmingham. Gentlemen—Herman Trautner, Thomas Ambrose, Samuel Simon, William J. Tomlinson, Sam Evans, I. L. Hibberd.

The presentation was excellently done, much credit being due the director of the sextette, Mrs. Grace Campbell. Indeed the performance was so successful that the sextette was recalled many times, having to go through the act a second time. The evening closed with dancing and refreshments.

MELIUS COMING HERE

Traveling straight across the continent without stop and for the single purpose of appearing as the tenth and final event of the Selby C. Oppenheimer series in the Civic Auditorium, Monday night, April 16, will come Madame Luella Melius, coloratura soprano. This appearance will be the only one in the West that the famous artist has scheduled at this time and she is coming solely at the invitation of the local impresario for this event. Melius is one of the coloratura sopranos of the Chicago Civic Opera, with which organization she sings annually the roles of Gilda in Rigoletto, Violetta in Traviata, Rosina in the Barber of Seville, etc. At her San Francisco appearance Madame Melius has promised to sing a number of operatic arias as well as groups of songs and ballads in English and other languages. Brooks Parker has been engaged to play the flute obligatos for the prima donna and Edward Harris will provide at the piano.

BETHLEHEM BACH FESTIVAL

The Lehigh University and Mr. and Mrs. Albert N. Cleaver are sending out invitations to their friends to attend the first complete American performance of John Sebastian Bach's Art of Fugue. It will be played by J. Fred. Wolle on the organ in Packard Memorial Church, Lehigh University, Bethlehem, Penn., on Sunday afternoon, April 15, commencing at 2:30 o'clock. Guests from New York and Philadelphia will find trains running at convenient hours for their journey to Bethlehem and return to their respective cities. The performance of the work will consume nearly two hours.

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SUMMER COURSES PLANNED

Giulio Silva, well-known teacher of the voice; Robert Pollak, concert violinist and pedagogue, and Ernst Bacon, young pianist, composer and teacher, are making plans to give a comprehensive six-weeks' summer course at the San Francisco Conservatory of Music during June and July. Each teacher will conduct classes and private work in voice, violin and piano, respectively, and in addition will give pedagogical instructions to prospective teachers. The three musicians will give a series of joint recitals for the benefit of their pupils, which will be open to the public. Miss Ada Clement and Miss Lillian Hodghead, associate directors of the conservatory, announce also that a number of summer classes in theory of music will be given at the conservatory and will include the study of counterpoint, solfège, harmony, musicianship and ear training.

DUBOIS WORK HEARD IN L. A.

It was 29 years ago next December that the Chicago Auditorium, for many years the home of grand opera and symphony concerts, was first opened to the public. December 9, 1889, marked the dedicatory concert. Th. Dubois, a famous French organist and composer, wrote a composition for organ solo and orchestra expressly for this concert, *Fantasie Triomphale*, dedicated to and played for the first time by Clarence Eddy on this occasion. Among those who were present was Walter F. Skeele, now dean of the College of Music, University of Southern California, who was a member of the chorus which sang at this event. The *Fantasie Triomphale* was performed Tuesday evening, March 27, at the First Baptist Church, Westmoreland, Leeward and Eighth streets, Los Angeles, by the orchestra of the University of Southern California College of Music, under the direction of Alexander Stewart, with William Hartshorn at the organ.

\$100 FOR MUSICAL SETTING

The eighth annual competition in music composition, offered by the Swift & Company Male Chorus, has been announced. A prize of \$100 will be given for the best musical setting of Sir Walter Scott's *Harp of the North, Farewell!* The setting must be for a chorus of men's voices, with piano accompaniment. The rules of the contest say that the composer must be a resident of the United States; that his composition must "sing well," and should be kept within a reasonable vocal compass. Parts may be doubled at pleasure. Compositions must be sent to the conductor of the chorus, D. A. Clippinger, 617-18 Kimball building, Chicago, and must be in his hands on or before September 15. The award will be made October 1.

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On this occasion the Art of Fugue, by John Sebastian Bach, will receive its first complete American performance. The chorale has no connection with the Art of Fugue. Bach was stricken down in the midst of his work on this composition. Blind, lying on his death bed, he dictated to his son-in-law the chorale-prelude, *When We Are in the Direst Need*. He changed the text to *With This Before Thy Throne I Come*.

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SONGS FOR MEMORIAL DAY

The yearly recurrence of Memorial Day brings with it renewed demands for suitable music to be used in connection with the fitting observance and celebration of the day.

For the benefit of vocalists who might be in search of some particularly effective songs for this occasion, I would like to mention three numbers which, while not entirely new, have gained such an enviable reputation and imbedded themselves so firmly in public favor that they may truly be referred to as amongst the outstanding vocal successes of recent years, outlasting the usual span of life of the average popular hit and proving their inherent musical merits through constantly increasing popularity from year to year.

The first of the songs I have in mind is Geoffrey O'Hara's *There Is No Death*. It would be difficult indeed to find any song written within the war-time period which had so true a ring of exultation and vivid a note of inspiration as this one. Its immediate appeal and popularity, of course, was based upon treatment of a subject which was uppermost in the minds of millions of men and women, and set to music—the strains of which inspired both singers and listeners as through agency of an electric shock; and this first shock, this first inspired appeal, has not diminished since the song became known; rather has its effectiveness been increased and amplified through time and better acquaintance. In a word, it has proven itself a song which has inherent lasting powers and which is here to stay. Published in three keys for low, medium and high voices.

Among the numerous vocal works by Ward-Stephens which have aided in establishing his reputation as one of our foremost American song writers, two are of outstanding musical worth, besides meriting particular attention for Memorial Day needs. These songs—*Christ in Flanders* and *The Phantom Legions*—have become so well known by this time that it might seem superfluous to add any descriptive account of their individual merits; yet a word of commendation will not seem out of place when considering some of the inherent qualities of both text and music, responsible factors for their lasting success. Both of the songs met with a world-wide appeal, so to say, an appeal which reached the hearts of our singing multitudes through the tenderness and conviction of the words as well as through the emotional and expressive, yet forceful, musical setting given them by Mr. Ward-Stephens.

Christ in Flanders stands forth as a peculiar product of those days of strife, hatred and gigantic battles. It pictures the innermost religious and martial thoughts and sentiments which must have struggled for predominance in the hearts of our men, and voices the confidence and spiritual strength of those that fought for liberty through a musical setting of inspired fervor and telling effect. This song has been issued in three keys for voice and piano and additional arrangements are now available for vocal duet (high and low voice) as a recitation (with a special musical setting by Ward-Stephens of Gordon Johnstone's words) as a trio for female voices, a quartet for male and mixed voices. In addition, a special song orchestration can also be obtained.

Much that has been said as to the above song also applies in certain respects to Mr. Ward-Stephens's second song, *The Phantom Legions*, dedicated in the author's own words, "To those who made the supreme sacrifice." Its main difference might be sought in the sweep and imagination of its underlying idea, in the fascination of its romantic content and the compelling, forceful developments of its ultimate musical climax. Religious sentiments, while not excluded, are forced aside through the righteous appeal for justice and an overpowering acclaim that those who saved the world be not forgotten.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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FIVE CENTS

SPRING MUSIC FESTIVAL OUTSTANDING EVENT AMONG APRIL CONCERTS

Alfred Hertz, San Francisco Symphony Orchestra, Municipal Chorus, Dr. Hans Leschke and Soloists Surpass Themselves in Matchless Performance of Verdi's Requiem and Bach's St. Matthew's Passion at Exposition Auditorium—Organization and Education Needed to Induce People to Attend These Annual Music Festivals in Larger Numbers—Church Element, Most Interested in Sacred Music, Indifferent to Oratorio Performances

By ALFRED METZGER

The crowning event of San Francisco's music season of 1927-1928 was beyond a doubt the Spring Music Festival given at the Exposition Auditorium on Tuesday and Friday evenings, April 10 and 13, under the joint auspices of the City of San Francisco and the Musical Association of San Francisco and under the general direction of Alfred Hertz. The two great choral works given on this occasion were: Verdi's Requiem on Tuesday evening, April 10, and The Passion According to St. Matthew, by Johann Sebastian Bach, on Friday evening, April 13. These two great choral works form an exceptional contrast. The former, although solemn in character, contains much of the operatic element, while the latter is couched exclusively in the most sombre religious colors. And yet both are of the highest artistic characteristics and demand the most severe and most efficient treatment in their interpretation.

Unless these works are given exactly as they were interpreted on this occasion, under the authoritative baton of Alfred Hertz and the exemplary preparation of Dr. Hans Leschke, they lose every particle of the intention of the composer. But when they are performed as they were on this occasion they exercise the most powerful emotional influence upon the audience, even though the latter may not be entirely initiated into the musical intricacies with which they abound. The Verdi Requiem is, no doubt, the most melodious of the two works and in certain respects the most popular. It gives the chorus in particular rare opportunities to manifest its efficiency and its fine vocal ensemble.

The Sanctus, with its fugue for two choirs, and the Libera me, with its vigorous finale, were specially suited to present the Municipal Chorus under its most favorable conditions. This chorus certainly consists of the best vocal material, both from the standpoint of voice and intelligence of application, that has ever been gathered in this city as far as the writer is aware. Dr. Hans Leschke is unquestionably a master of his craft, and the members of the chorus sing as if their heart and soul was in their work and as if Dr. Leschke had succeeded in arousing their affection for these difficult works. It is sincerely to be hoped that the labor, time and affection necessary to bring the chorus to its present relation to music will not have been expended in vain and that the personnel will remain sufficiently interested to continue its work with the same enthusiasm and love for it which so far has characterized its efforts. If we are not mistaken in our estimate of the ladies and gentlemen comprising this chorus, they will stick and thus be rewarded for their unselfishness by the pleasure and happiness which great musical works create among those best suited to interpret them.

Since Verdi's work has already been performed last year there remains little to

be added except that its second performance naturally must have shown improvement inasmuch as both choirs and orchestra were more familiar with it. Dr. Leschke had, of course, just as much, if not more, work this year than last, for the chorus was materially



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increased in numbers. The ensemble was remarkable and in both the Verdi and the Bach compositions the diction of the chorus was specially noteworthy, and inasmuch as enunciation is one of the foremost requisites in oratorio interpretation the audience enjoyed this feature of the performance particularly.

There was a marked improvement in the soloists over those on previous occasions. The majority were experienced oratorio singers and the one exception, Max Panteleieff, bass, made up with beauty of voice, tranquillity of poise and dignity of style for whatever he may have lacked in oratorio interpretation. Kathryn Meisle, contralto, again made an excellent impression with her finely modulated voice and her intelligent and concise phrasing. She is particularly suited to oratorio work and so closely allied temperamentally with the mission of sacred music that we can not understand why she persists in devoting herself to operatic performances. Genuine oratorio

singers are so rare that the public has a right to be jealous when artists singularly suited to its interpretation ally themselves with an art already well supplied with representative interpreters. Florence Austral is another vocal artist specially endowed for oratorio work. A voice of unusual force and carrying power and also of a certainly appealing flexibility and remarkable range, an artist whose enunciation and phrasing form a large measure of her success, Miss Austral carried away many vocal honors in both the Requiem and the Passion. Paul Althouse, the tenor, is already well known here. His voice is well suited to this style of composition and his diction is specially notable. During his interpretation of the numerous recitatives in the Bach composition he employed such excellent phrasing that the monotony of this form of writing lost much of its tediousness.

Mynard Jones, bass, and Harrison Ward, baritone, did the parts allotted to them in a manner to show themselves worthy of the company they kept on this occasion. Benjamin Moore interpreted the organ part with that intelligent musicianship and that thorough knowledge of the instrument which is always admired when this artist appears in public. The San Francisco Symphony Orchestra acquitted itself splendidly on both occasions. Both compositions contain numerous technical difficulties which were overcome with fine precision and an ensemble spirit worthy of the highest commendation.

In the Bach work the Schola Cantorum Boys' Choir, of which Rev. Edgar Boyle is director, participated. The boys sang with sympathy and understanding. They possess fine, robust voices that ring out clearly and evidently have grasped the suggestions of their director inasmuch as they phrased with an emotional accentuation rarely found among youngsters. Both the choir and Father Boyle are entitled to congratulations. Without the boys' choir the St. Matthew's Passion lacks one of its most enjoyable features.

Notwithstanding the numerous artistic victories won by Alfred Hertz during his sojourn in San Francisco, we are prone to say that this recent Spring Music Festival was the culmination of his artistic life among us. Nowhere in the world can these works be presented with more artistic finish nor more intelligent application than was the case recently, and we defy anyone to convince us that there is a director anywhere who can surpass either Alfred Hertz or Dr. Hans Leschke in the preparation and in the final supervision of an ensemble of more than 600 performers as was the case at this festival.

Considering that the work and artistic accomplishments revealed at this festival were on a par with any effort witnessed anywhere

(Continued on page 6, column 1)

THE MUSICAL REVIEW AND THE PROFESSION

More than 25 years ago the editor of the Pacific Coast Musical Review established this paper for the sole purpose of improving conditions for the musical profession—orchestra musicians, resident artists, teachers and students. He wanted to establish a medium that was ready at all times to defend the rights of those who choose to make music their means of livelihood. To do so it was necessary to establish a music journal upon a non-commercial basis. That is to say, upon a basis where just and fair dealing dominated the business office.

We believe we have done our share. We have never solicited business from the profession in a manner to cause annoyance. We have never tried to make the profession afraid of us. We have never either ignored or abused a member of the profession because he or she did not favor us with patronage. We have worked hard and faithfully in the interests of the profession, creating opportunities for everybody, preventing political exploitation of the teachers, encouraging young students in their studies, crediting teachers and artists with their accomplishments, denouncing charlatanism wherever it was too glaring and taking part in every movement of progress and expansion.

Are these statements true or not? Look in the files of the Pacific Coast Musical Review, and if you find that these statements are not true, then we will admit that our mission has proved a failure and that the 25 years we have devoted to musical journalism on the Pacific Coast have been wasted. But you will find that these assertions are correct, and if so, is this paper entitled to whole-hearted support of the profession, students and music lovers, or is it not? We never made any promises we could not fulfill, but we have shown by our actions that we are sincere in our creed. Now then, have we been rewarded in relation to the years of devotion we have given to the cause of music?

We do not mean material reward. We never expected to grow rich in the music journal business. As long as we made a living we were satisfied. But does the Pacific Coast Musical Review, either in subscriptions or advertising, represent a moral recognition of the work we have done during these 25 years? And if not, is it entitled to such recognition? After all, how can members of the profession show their appreciation except by their support of a music journal that is trying to solve their problems? We shall make an announcement in one of our next issues which will enable the profession to show its appreciation.

The 200 friends who so kindly and generously remembered the twenty-fifth anniversary of this paper at the Palace hotel on October 25, 1926, represent practically all the element of the profession that has stood by us during this time. And as far as we are concerned, we have been repaid by that splendid tribute. That was worth more to us than money. It proved to us that your fellowmen are ready to recognize your service.

But our work for the musical profession is not done yet. Our plan to create opportunities for resident artists in California is not yet finished. We are about to publish a history of music of California including EIGHTY years of activities. We want musical education standardized in California. To do this we must have more support than is accorded us now. Publicity is the foundation upon which the musical profession must erect its artistic structure. But the medium that makes such publicity possible costs money to create. If the writer were rich, he would not even accept advertisements, but if the profession wants him to battle for its interests, we feel he is entitled to receive the support of those whom he wants to help. We shall presently announce a plan which will enable every member in the profession to help us accomplish certain things. We
(Continued on page 3)

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EDITORIAL DISCUSSION



ABAS STRING QUARTET TO CONTINUE S. F. CHAMBER MUSIC SEASONS

Introduced to the San Francisco Musical Public at One of the Regular Chamber Music Concerts of the Persinger String Quartet, Which Disbanded After 12 Successful Seasons, the Abas String Quartet, Sponsored by the Civic Chamber Music Society, Will Continue San Francisco's Ensemble Events with Six Concerts to Take Place at High School of Commerce Auditorium During Season 1928-1929

By ALFRED METZGER

Immediately following the farewell concert given by the Persinger String Quartet in the Community Playhouse of the Women's building on Tuesday evening, April 17, there was organized the Civic Chamber Music Society of San Francisco, which includes some of the most prominent music patrons of San Francisco. The founders' list of members will remain open until everyone wishing to do so will have had an opportunity to identify himself with this new organization, which is to continue the work of the Chamber Music Society of San Francisco, founded by Elias M. Hecht about 15 years ago. It was a strange coincidence that the farewell concert of this chamber music society took place on the anniversary day of Mr. Hecht's death.

The Civic Chamber Music Society of San Francisco has chosen the Abas String Quartet as being the most representative body of musicians already organized and competent to continue the work so well done during the last 12 years by the Persinger String Quartet under the auspices of the Chamber Music Society of San Francisco, and especially with the support and under the business sagacity of Elias M. Hecht. The Abas String Quartet will be under the business management of Miss Alice Seckels, who during the last few years has forged rapidly ahead in the managerial field of the Far West.

It would be difficult, if not impossible, to imagine a group of musicians better equipped to fulfill the responsible task of continuing the chamber music concerts of the Far West's musical metropolis than those comprising the Abas String Quartet, namely, Nathan Abas, first violin; William Wolski, second violin; Romaine Verney, viola, and Michel Penha, violoncello. Messrs. Wolski, Verney and Penha are members of the San Francisco Symphony Orchestra. Nathan Abas is a violinist of first rank who, during his various appearances in this city, has rapidly endeared himself to the musical public because of his refinement of style, his inherent musicianship and his sincere love for the highest form of music. His associates are all worthy of transmitting the message of chamber music in this community.

The Abas String Quartet has been among the pioneers in this city to popularize the highest form of music in the much-abused sphere of the radio. Thanks to the enterprise and discrimination of station KPO and the generosity of the Standard Oil Company of California, the Abas String Quartet has been influential in the raising of the musical standard over the air, and we do not doubt for one moment but that future improvements in the direction of radio programs will be to a great extent traceable to the courage and artistry that made the Abas String Quartet programs possible over KPO.

It is this eagerness to bring chamber music close to the hearts of the masses that the Abas String Quartet, backed by the Civic Chamber Music Society, resumes leadership of the chamber music situation in San Francisco. It is an error to suppose that the general public does not like the highest form of music. The trouble is that hitherto this form of musical entertainment has not been accessible to the people at large. Prices have been too high, the public has been laboring under the erroneous impression that this

form of art is exclusively reserved for "highbrows," and the programs have mostly been so uncompromisingly severe that the average music lover and student was timid in attending such series.

From the moment Nathan Abas arrived in San Francisco he preached the gospel of more "popular" and less expensive chamber music concerts. His success over the radio justifies his prediction that the people at large enjoy chamber music just as much as the educated musician. It is only a question of familiarity with the music. All beautiful and melodious works appeal to the layman's ear. Some time ago the general public was afraid to attend symphony concerts. Thanks to the musicianship of Alfred Hertz, the efficiency of the San Francisco Symphony Orchestra, the pioneering of J. Emmet Hayden and the city administration of San Francisco, symphony concerts have become sufficiently popular, because of the people's ability to attend them at reasonable prices, that the municipal symphony concerts are attended by 10,000 people very frequently. What was possible with the symphony works is possible with chamber music compositions.

Of course, it is not our intention to state that chamber music will attract 10,000 people, but it is our belief that at least from 1000 to 1500 people can be attracted to chamber music concerts in a region including nearly a million and a half people. If arrangements can be concluded, the six concerts announced by the Civic Chamber Music Society will be given in the spacious auditorium of the High School of Commerce at the corner of Van Ness avenue and Fell street. This will bring the home of chamber music close to the War Memorial Opera House, which we are promised will be finished sometime during our life.

In addition to a new scale of prices that will enable every music lover to attend the concerts without bringing too great a strain upon his financial resources, Mr. Abas is choosing his programs from an array of classics that are pleasing to the ear and yet belonging to the highest form of musical literature. The writer has heard the Abas String Quartet on various occasions and was impressed with its capacity to accentuate melodic and rhythmical beauties of outstanding works in the chamber music library. We can honestly say that the musical public of San Francisco will enjoy the forthcoming chamber music season of 1928-1929 and that music patrons will benefit themselves as well as the musical public by becoming sponsors of the Abas String Quartet and members of the Civic Chamber Music Society of San Francisco.

THE MUSICAL REVIEW AND THE PROFESSION

(Continued from page 2)

shall ask only a modest contribution from everyone. Of course, we shall confine the appeal to only the very best and most efficient element in the profession, as our plan must of necessity exclude mediocrity, incompetency, charlatanism and selfishness. But in the end the best musical element will come out victorious with us and many musical problems will be solved.

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CONCERT REVIEWS

By ALFRED METZGER

As the season 1927-1928 comes to a close the musical calendar is crowded with events. Some of these include events by visiting artists and more by resident artists who take advantage of the gradual dissolving of the congestion that always signalizes the close of a music season. The review of the Spring Music Festival is the subject of our front page article, while the concert of Luella Melius is reviewed elsewhere by a contributor. All concerts taking place on and after April 20 will be reviewed in our May 5 issue, which will appear a few days after this edition reaches our readers. These events include concerts by Reinald Werrenrath and Paderewski among the visiting artists and Bacon-Minty sonata evening and the wind instrument ensemble among the resident artists.

Florence Austral, the noted Australian dramatic soprano, appeared before a large audience at Scottish Rite Auditorium as one of the attractions of the Elwyn artist series on Wednesday evening, April 11. Her program was as follows: Aria, Ocean Thou Mighty Monster, from Oberon (Weber); (a) Der Schmied, (b) Sandmaennchen, (c) Liebestreu (Brahms), (d) aria, Dich, theure Halle, from Tannhauser (Wagner); (a) aria from the third act of the sacred drama Mary Magdalene (Massenet), (b) The Dreary Steppe (Gretschmannoff), (c) Spring Waters (Rachmaninoff); (a) Shepherd, Thy Demeanor Vary (Old English), (b) The Night Has a Thousand Eyes (Del Riego), (c) The Enchanted Forest (Montague Phillips), (d) Alleluia (O'Connor-Morris).

In the limited space of the Scottish Rite Auditorium the remarkable volume of Mme. Austral's voice came specially into prominence. It is possibly due to this remarkable power of vocal expression that there seemed lacking a certain delicacy of shading which certain of the compositions required. As it happened, the majority of the works represented on this program belonged to the bravura style of vocal literature, requiring a certain amount of vocal volume, like the Weber, Wagner, some of the Brahms and the Massenet work. But there were also moments when the utmost tenderness was essential, like in Sandmaennchen, Liebestreu and the Dreary Steppe. We thought that Mme. Austral never attained that finest kind of pianissimo which was required in the interpretation of parts of these songs.

Technically, Mme. Austral belongs among

the foremost vocal artists we have heard here this season. Her robust, somewhat unwieldy, voice is handled with remarkable skill and she sings her high notes without that disagreeable strain that is so frequently observed among dramatic sopranos. Her middle and low tones are resonant and sonorous and contained considerable warmth and emotional color.

In John Amadio, the artist had an excellent assistant, who played the flute with exceptional technical facility. Although his tone was not very big, it is pliant and smooth, and he attained a certain element of poetic color which was very pleasing. He played compositions by Bach, Sammartini and Frank Bridge. Sanford Schlusel proved an excellent accompanist.

The Persinger String Quartet made its farewell appearance before the musical public of San Francisco on Tuesday evening, April 17, at the Women's building before a crowded auditorium. As evidence of the high esteem in which this organization was held in this city, it may be stated that enthusiasm was at high pitch and remained at fever heat throughout the course of the program. It is gratifying to record that Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner interpreted the program with as much zeal and artistic finish as if they intended to induce their audience to subscribe for another season. Both the Haydn Quartet in D minor, Op. 76, No. 2 and the Schubert Variations (Death and the Maiden) from the D minor quartet were interpreted with that discrimination and musicianship that accentuates the highlights of their contrasting beauties. The former was couched in terms of elegance and grace, while the latter revelled in romanticism. The ensemble work and shading was uniform and most effective and delightful.

The assisting artist on this occasion was Henri Deering, the successful American pianist, who, in conjunction with the quartet augmented by Lajos Fenster, violinist, interpreted Chausson's Concerto Op. 21 for piano, violin and string quartet, Louis Persinger interpreting the violin part. It is a vigorous work of modern tendencies, but lacking any disagreeable characteristics of the modern school. It is a very big and commanding composition, unusually difficult to interpret, both from a musical and technical point of view, and it was played with exceptional intellectuality and with the utmost revelation of musicianship.

And so the Persinger Quartet, and with it the Chamber Music Society of San Francisco, fade from the musical arena of this city and State. A peculiar coincidence of this event is the fact that it occurred on the anniversary day of Elias M. Hecht's death—the founder who took such great pride in this institution. We cannot bestow a greater tribute upon the 12 years' activities of the quartet than to say that its absence will be felt by everyone who has been fortunate enough to hear it, notwithstanding the fact that another organization sufficiently worthy will take its place.

Mills College was the scene of a Chamber Music Festival on Thursday and Friday, April 19 and 20, and many pilgrims came from the bay cities and from other parts of the Pacific Coast to revel in four concerts of excellent artistic character. Elizabeth Sprague Coolidge, who made Pittsfield, Mass., famous as the originator of these annual events, was present and received the felicitations of music lovers who owe her a great debt of gratitude. The first concert was given by an ensemble of wind instruments, consisting of flute, Anthony Linden; clarinet, Harold Randall; oboe, Cesare Adimando; bassoon, Ernest Kubitchek, and horn, Walter Horning, assisted by Elizabeth Sprague Coolidge, piano; Benjamin S. Moore, piano, and Walter Ferner, cello.

The programs were published in full in the April 5 issue of this paper and need not be repeated at this time. The first concert

took place on Thursday morning, April 19, and the bay cities' musical public was specially interested in and delighted with a suite by Domenico Brescia for flute, oboe, clarinet, horn, bassoon and piano. It consisted of three movements and received its first performance on this occasion and was dedicated to Mrs. Coolidge. It was justly received with enthusiasm and should be heard repeatedly within the next few seasons.

Guy Maier and Lee Pattison appeared in a program of two-piano music on Thursday afternoon, April 19, interpreting compositions by Mozart, Brahms, Stravinsky, Eichheim, Chopin and Liszt. They were accorded those ovations to which their matchless artistic merit justifies them. The Persinger String Quartet, which, by the way, appeared on the program as being "from Santa Barbara," assisted by Cesare Adimando, gave a program including works by Schubert, Arthur Bliss and Dohnanyi on Friday morning, April 20, all participants earning justly enthusiastic commendation. The Smallman A Cappella Choir closed the festival under the direction of John Smallman on Friday evening, April 20. The Smallman A Capella Choir is gaining nationwide reputation by reason of its unique and artistically well equipped ensemble. Its program consisted of thirteenth and sixteenth century choral music and works by Schubert, folk song arrangements by Schindler, a jungle song by Grainiger and a hymn by Bossi, concluding with Robin Goodfellow by Samuel Richardson Gaines.

The new hall for chamber music at Mills College proved a fine success, although it was not entirely finished, and Mills College and Mrs. Coolidge as well as all participants are entitled to hearty congratulations.

Ernest Bloch gave a series of lectures on The Meaning of My Creative Work, beginning March 26 and ending April 23. A commendatory article on Mr. Bloch and his work will appear in our May 5 issue.

The United Russian Chorus, a vocal ensemble of remarkable vocal material, gave a sacred concert for the benefit of Holy Trinity Russian Cathedral on Sunday evening, April 8. These gifted vocalists rendered, under the direction of Bishop Alexy, Russian ensemble works of interesting character. They were warmly applauded by a large audience that listened to 14 numbers with evident gratification and, judging from the demonstrative applause, they would have been willing to hear some more.

Opal Hiller and Herbert Jaffe, two artists of the San Francisco Conservatory and pianists of rare faculties, gave an enjoyable program at Sorosis Hall on Thursday evening, April 19. Both young pianists exhibited an unusual degree of intelligence and musical comprehension. They played as if they had been trained thoroughly and as if they had brought to their studies a high measure of application. They interpreted the following program: Seventeenth century group: Bach—Prelude and Fugue, C sharp, from the Well Tempered Clavichord Vol. 1, Rameau—Tambourin, Daquin—L. Coucou, Scarlatti—Sonata, A major, Opal Hiller; Brahms—Sonata, F minor, first movement, Herbert Jaffe; Mozart—Sonata for two pianos, Opal Hiller and Herbert Jaffe; Chopin—Etude, C sharp minor, Scriabin—Etude, E flat, Op. 11, Liszt—The Nightingale, Opal Hiller; Saint-Saens—Concerto, G minor, first movement, Herbert Jaffe. (Orchestral part at second piano—Opal Hiller.)

Miss Sarah Unna, a member of the faculty of the San Francisco Conservatory of Music, gave a Bach program at the Conservatory Recital Hall on Friday evening, March 16, interpreting Toccata, G major, Partita No. 4 D major and Chromatic Fantasie and Fugue. Miss Unna has for a number of years been highly regarded as an excellent

musician-pianist and this confidence in her artistry has never been abused.

William E. Hayes, assistant vocal teacher of the Hermann Genss studios, introduced some of his pupils at the Y. M. C. A. Auditorium on Wednesday evening, April 18. Inasmuch as there were 10 solo participants and each one acquitted himself or herself with exceptional credit, we hardly have the space at our command to mention each individually. There was, however, a universal excellence of material, a very intelligent use of the voice and a notable sign of individuality of expression. A specially remarkable feature of this event was the fact that not less than four unusually well equipped tenors appeared and Mr. Hayes has two more "up his sleeve" for his next pupil recital which will take place on Wednesday evening, May 23, at the same place. Those who participated in the April 18 affair were: The Crinoline Quintet—Flora Gearhart, Gaynell Mountain, Alice Ward, Mary Stoddard, Elizabeth Heminway, Lillian Thomson, accompanist, and the following soloists: Julius Baglini, tenor; Alice Ward, mezzo-soprano; Alired Seligman, baritone; Doris Turner, soprano; Frank Foss, tenor; Abram Poladian, tenor; Violetta Mayer, soprano; Ray MacDonald, tenor, and Ora Heckel, soprano. The accompanists were: Marie Hyde and Hedwig Schnoor, both devoted pianists. Ethel Isaac, a young violinist with exceptional artistic temperament, was the assisting artist.

SUMMER SYMPHONY SEASON

The summer symphony season is a creative force for the cultural betterment of the people. Its continuance is due to the untiring efforts of the officers of the San Francisco Summer Symphony Association. Joseph Thompson, John Rothschild, Mrs. Lillian Birmingham, Thomas F. Boyle, Albert Greenbaum and the music committee. Until the summer symphony came into being, only per cent of the people of the city heard the symphony orchestra; 98 per cent were symphonically starved. Now the symphony has become a permanent thing in their lives.

Due to the excellence of the orchestral body, it is possible for the officers of the symphony association to bring to the Coast each year conductors of international importance. Last year Bruno Walter, Emil Oberhoffer and Ossip Gabrilowitsch came here. This season Albert Coates of London, Bernardino Molinari of Rome and Ossip Gabrilowitsch of Detroit have been engaged for guest appearances with the entire personnel of the San Francisco Symphony Orchestra. Mishel Piastro, who made a successful debut here as conductor last summer, will direct one of the concerts, and the final concert will be under the leadership of Dr. Hans Leschke.

Because there are no standardized interpretations of the outpourings of genius, the blase concertgoer as well as the novice will discover that the most familiar classics will take on new and unsuspected beauty when individually read by masters of the craft.

EDWARD HARRIS, ACCOMPANIST

There has recently been added to San Francisco's musical colony a musician of international reputation. Edward Harris has become known throughout the musical world as composer and his association as accompanist with many internationally famous artists has spread his name also over a vast area of the musical world. In addition to his reputation as composer and concert accompanist, Mr. Harris is a pedagogue and critic of exceptional instinct and knowledge, a judge who knows music both as a listener and as a performer. He is now musical editor of the San Francisco Bulletin, and his reviews are read with great interest.

Mr. Harris was born in Elizabeth, N. J., and he received his education in Pittsburgh, Pa., where he first entered the field of musi-

cal endeavor. At the age of 10 years he made his first public appearance as pianist and received his first position as organist when he was 12 years old. About six or seven years ago he went to New York and met with instantaneous success. In company with the most distinguished artists he toured the United States many times, appearing twice on the Pacific Coast.

Among the artists with whom Mr. Harris was associated as accompanist are: Lawrence Tibbett, Georges Enesco, Marion Talley, Paul Althouse, Arthur Middleton, John Coates, Helen Stanley, Dusolina Gianinni, Ethyl Hayden, Sylvia Lent, Lambert Murphy, Gilbert Ross, Maria Theresa (Duncan dancer), Marya Freund, Marie Sundelius and many others.

During the year 1925 Mr. Harris made an Australian tour with Althouse and Middleton. In all these travels this splendid accompanist was the recipient of numerous commendations of a most approving character from leading authorities of the press and public. Mr. Harris is a noted song composer and has also written a large number of piano and organ works. His publishers are J. Fischer & Brother and the Composers' Music Corporation. He has made over 40 rolls for the Welte Mignon Company. Mr. Harris came to San Francisco last December and as already stated became critic of the Bulletin. Only recently he appeared here as accompanist for Lawrence Tibbett and Luella Melius. Mr. Harris has been prevailed upon to continue his teaching and coaching activities in San Francisco. There are few pedagogues who can boast of the practical experience and universal success enjoyed by Mr. Harris. A. M.

MISS SELMA SIEGELMAN

Another California girl has established her name in the musical world with the appearance of Selma Siegelman as piano soloist with the Los Angeles Philharmonic Orchestra Sunday afternoon, April 22. Miss Siegelman gave a brilliant rendition of the C minor concerto of Beethoven. This was her debut with orchestra accompaniment and she conclusively manifested a talent which will win many musical laurels for her. The young pianiste presented Beethoven with an enjoyable evenness of secure technic. She possesses a true conception of classic lyricism and a general musicality that bespeaks an adaption to her art. The concert brought forth an accommodative agreement between Miss Siegelman and the orchestra under the leadership of George Schuevoight.

THE TENTH CLUB CONVENTION

The California Federation of Music Clubs will hold its tenth annual convention at Long Beach, beginning Monday, April 30, and ending Thursday, May 3. An elaborate and interesting program has been prepared for this occasion under the supervision of Mrs. Abbie Norton Jamison, president. The editor of the Pacific Coast Musical Review intended to go to Long Beach for this event, but was unable to do so on account of his being in the south during July to gather material for the California History of Music which is to be published next fall. However, we shall keep well informed of this important event and shall make a report in our issue of May 5. There is an election of officers, and judging from the splendid work done by Mrs. Jamison during the last two years, it is more than likely that the federation will recognize her valuable services.

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I Know a Lovely Garden	d'Hardelet
Immortality	Lohr
In the Garden of Tomorrow	Deppen
Little Gray Home in the West	Lohr
Little Love, a Little Kiss	Silesu
Love's a Merchant	Carew
Ma Curly Headed Babby	Clutsam
Mammy's Precious Pickaninny	Goodman
Market	Carew
May Morn'ng, A	Denza
Melisande in the Wood	Goetz
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My Ship	Del Riego
O Dry Those Tears	Del Riego
Oh! For the Wings of a Swallow	Lohr
One Little Dream of Love	Gordon
Over the Waters Blue	Clarke
Piper of Love	Carew
Ragged Vagabond	Randolph
Rose in the Bud	Forster
Rose of My Heart	Lohr
Roses of Picardy	Wood
Sea Rapture	Coates
Slave Song	Del Riego
Smile Through Your Tears	Hamblen
Somewhere in This Summer Night	Carew
Song of Songs	Moya
Song of the Soul	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden	Del Riego
There's a Song in My Heart	Hamblen
Three for Jack	Squire
Thought of You	Lohr
Three Little Fairy Songs	Besly
Tick Tick Tock	Hamblen
Tiptoe	Carew
Wake Up	Phillips
Way to Your Heart	Lockhart
When Eventide Closes	Jonas
Where My Caravan Has Rested	Lohr
World Is Waiting for the Sunrise	Seltz
You in a Gondola	Clarke

NEW SONGS

Come Back in Dreams	Hamblen
Devotion	Wood
Hallowed Hour	Wood
A Little Prayer	Hamblen
Little Son	Axt
Needing You	Deppen
Over the Meadow	Carew
The Rose of Memory Lane	Gordon
The Sacred Flame	Hamblen
When Shadows Fall	Loth

Copies of the above songs can be
procured from your local dealer

SPRING MUSIC FESTIVAL

(Continued from page 1)

else in the world, the attendance was criminally inadequate. We have stated repeatedly in these columns and we will do so again and again until our suggestion is heeded, that to attract crowded houses at an auditorium seating 10,000 people, ORGANIZATION is absolutely imperative. It is true, people should follow the suggestions of publicity notices and form in line at the box office. But they are not constituted that way unless a sensational attraction brings them the message by word of mouth.

Symphony concerts, opera seasons, chamber music concerts, summer concerts could not be successful—either financially or in the matter of attendance—were it not for an organization of members or subscribers. What opera lovers, symphony enthusiasts, chamber music "fans" and summer symphony patrons are willing to do for their special art, church people certainly can be induced to do for their particular favorite expression—the oratorio or sacred music. We have in a radius of from 20 to 30 miles nearly a million and a half of population. Surely it should be possible to obtain the support of TEN THOUSAND church people for such oratorio performances as were given at this recent festival. This is only two-thirds of 1 per cent. With a representative citizen as president, an adequate executive committee and sub-committee chosen from the various church elements of all denominations, it should be an easy problem to create both a desire and an audience for these occasional oratorio performances. At a nominal sum of \$5 a year, three or four oratorios could be given, and if it is impossible to gather together 2500 subscribers that are willing to subscribe for two tickets, or the sum of \$10 a year, then our esteem for the church element and its appreciation of sacred music will have suffered a severe shock.

MUSIC WEEK ACTIVITY

A new activity has been planned for Music Week. The plan is to offer the public, particularly adults, a free course of three piano lessons, enough to enable the average person to play a simple piece. This course will be taught in classes of 36 pupils each, using 12 pianos simultaneously. In order to make this course available to the largest number of people, half-hour classes will be held every day and evening from 9:00 a. m. to 9:30 p. m. On the basis of 21 classes per day, the capacity of this service is 1500 pupils for the full week.

The purpose of this activity is to awaken in 1500 homes a new, live interest in music-making, and to demonstrate to those who have never had the opportunity before that with a reasonable amount of work, the average person can learn to play simple pieces and songs. That the seed thus sown may bring forth fruit, every music teacher (instrumental or vocal) who would like to continue with one or more of these pupils should register immediately at the headquarters of the Music Week committee, 529 Phelan building. Every pupil will be advised, nay, urged, to continue his musical education with his neighborhood teacher, and a full list of teachers thus registered will be made available to every pupil.

Since this activity will be a general benefit to the profession, would it not be fair to ask the teachers to co-operate in furnishing pupils for this course? Any teacher desiring to have their friends and acquaintances take advantage of this Music Week service should write or phone to the Music Week committee headquarters, 529 Phelan building, Kearny 3748, for circulars and enrollment blanks. The Y. M. C. A. at 220 Golden Gate avenue has offered the use of its fine auditorium for this free piano course. The teacher will be John G. Vogel.

MINIATURE HISTORY OF SONG

Three related recitals covering song development from Troubadour days (1180 A. D.) to our modern writers in lyric art will be given by Emilie Lancel in the green room of Hotel Stewart on three consecutive Tuesdays in May.

Tuesday, May 15 (afternoon), Emilie Lancel will give a brief outline of conditions of and influences on musical expression at the time of the Crusades and during the immediately following centuries. The program will be made up of examples of Troubadour and Minnesaenger art; also songs traditional among the people of England, France and Germany.

Tuesday, May 22 (afternoon), will trace the operatic aria from its inspiration at the time of Monteverde to its treatment by present-time composers.

Tuesday, May 29 (evening), Miss Lancel will sing her successful program called "Three Centuries of Song," with anecdotes and comments relative to the text.

Emilie Lancel is a thorough student of history as well as music, is blessed with the gift of the "raconteur" and equally endowed with vocal and dramatic talent. John C. Manning, a pianist and musician of national reputation, will fill the responsible post of accompanist.

TEACHING WITH "VISUOLA"

Mrs. Blanche Ashley, teacher of piano at Technical High School, Oakland, and of distinguished, successful pupils, is first in California to introduce the use of "Visuola" in her teaching. It is the modern idea of visual education applied by lightboard to piano or pipe-organ keyboards and is endorsed by Paderewski. "One picture is worth 10,000 words." This new way is a success, giving keyboard facility immediately. There will be a demonstration and lecture at Ryles' studios, Fairmont Hotel, by Bert Farjeon and Miss Phyllis with Mrs. Ashley Thursday afternoon, May 3, from 2:00 to 3:00 o'clock.

MUSIC WEEK ACTIVITIES

The art and music section of the Commonwealth Club has offered a prize of \$100 for the teacher in the public schools whose class is adjudged the best in the concert to be given at the Civic Auditorium during Music Week by the public school children, under the direction of Miss Estelle Carpenter.

San Francisco's eighth annual Music Week, which will be celebrated here from May 6 to 13, inclusive, promises to be the most diversified yet offered. Besides the usual features, there will be a choral contest, a piano contest and an R. O. T. C. band contest, in which not only San Francisco groups, but contestants from all the bay cities will enter.

Supervisor J. Emmet Hayden, acting for James B. McSheehy as temporary chairman of the auditorium committee, is in active charge of Music Week arrangements which are being organized by Chester W. Rosekrans, executive director of the San Francisco Civic Association.

The Music Trades Association and other groups interested in music have offered important cash and merchandise prizes for all of the contests. Mrs. Frank Wilson, president of the Pacific Musical Society, is acting as chairman of prizes.

All the picturesque National groups that make San Francisco so colorful will participate in International Night, on May 7, at the Civic Auditorium, under the direction of Mrs. A. S. Musante, as an important feature of San Francisco's eighth annual Music Week, to be celebrated here during the week of May 6 to 13, under the joint auspices of the Board of Supervisors, the mayor and the San Francisco Civic Association, Chester W. Rosekrans, director. Supervisor J. Emmet Hayden, acting chair-

man of the auditorium committee during the absence of Supervisor James B. McSheehy, will represent the city government, together with the mayor and the other members of the auditorium committee.

One of the most attractive numbers during International Night will be the appearance of two charming Chinese actresses, idols of the local Chinese colony. Miss Foo Dip Ying, who at 16 is reckoned one of the best of the women exponents of the ancient art of the Chinese theatre, and Miss Fah Kee Moy, aged 19, and already an important character actress. Miss Sophie Samorukova, well-known Russian soloist, will represent her countrymen, and German, French, English, Italian, Greek and many other nations will be equally well represented on the program, according to Mrs. Musante.

Music Week will open officially with a sacred concert on Sunday, May 6, at the Auditorium, under the direction of Mrs. Alvina Heuer Willson, and there will be programs every afternoon and evening during the following week. In every city playground there will be daily programs, and the San Francisco Public Library will present several interesting events.

SCHOLARSHIPS

Three scholarships for summer study in voice, piano and violin will be given for the six weeks' summer course at the San Francisco Conservatory of Music from May 28 to July 7. Giulio Silva, famous Italian maestro and head of the voice department of the conservatory, will give a full scholarship in voice which will also include class and private lessons and a course in interpretation. Robert Pollak, Viennese concert violinist and pedagogue, who is head of the string and chamber music departments of the conservatory, will give a similar scholarship in violin, and Ernest Bacon, pianist and composer, recently from the Eastman School of Rochester, N. Y., who has several years' musical education in Paris and Vienna, offers a third scholarship in piano.

Silva, Pollak and Bacon are combining their efforts to give a comprehensive summer course at the conservatory designed to meet the needs of regular students who wish to continue their work during the summer; of professional musicians who wish coaching in concert work or teaching, and of the musician who can study only during the summer. The work they offer includes private lessons, class lessons in groups of two or three students, larger classes in pedagogical work, recitals as examples of interpretation, and some work in ensemble.

Tryouts for the scholarships will be held at the San Francisco Conservatory of Music on May 26 from 5:00 to 6:00 o'clock. Applications should be made now. The conservatory will also offer a five weeks' summer course in the various branches of the theory of music, solfège, ear-training, musicianship, harmony and counterpoint from June 25 to July 28.

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PROBLEMS OF VOCAL TEACHERS

Prominent California Vocal Pedagogue Tells
Some Entertaining Experiences of
His Eventful Career

By FRANK CARROLL GIFFEN

Teachers of voice, handling problems as they do every day in their studios, seldom realize the interest these intricacies have for the entire musical world. Frank Carroll Giffen, the San Francisco teacher, is responsible for some remarkable accounts taken at random from memory. His remarks are herewith presented in tabloid form and represent a sort of laboratory summary of some interesting studio cases in singing.

In conversation with a prospective student of singing a remark was made that anyone with a normal throat and sufficient intelligence, could learn to sing. In the small group of friends was a woman who occupies the office of county superintendent of schools, and who was known for her superior intelligence. She immediately spoke up with a challenge, saying: "I'll take you up on that. I'm supposed to be an intelligent person, and I'm in perfect health. I can not follow the most common tune, can't sing a note. If you can teach me to sing one song, I'll give you a thousand dollars." The challenge was accepted. The woman took lessons, two a week, and had no other practice than those lessons, followed the ordinary course of instruction, and in six months, that is to say, with fifty lessons, sang a recital in her own home of 12 songs in a pleasing contralto voice with perfect intonation, enunciation and rhythm. Needless to say, the thousand dollars was forgotten in the excitement.

Mme. J. S. had been in her youth a good pianist and had taught piano at one time. She became interested in theosophy and at 65 years of age found herself in Florence, Italy, at the head of the theosophical movement, devoting her time and her fortune to that cause. She gave weekly teas, at which she entertained her guests with a lecture delivered by herself. Being very delicate in health and having a Middle-Western voice production, she gradually and almost completely lost her voice, having only a whisper at her command. This condition was most disturbing to her, since it denied her the most important work of her life. As a pianist she had never sung or hummed her exercises, as so many do, and had never joined in group or any other singing. When she appealed for help, after discarding the efforts of throat specialists, she was put on simple vocal exercises and after about 80 lessons, covering a period of five months, she gave an elaborate tea and entertained her guests by singing a program of Grieg songs and created a sensation, even though her audience was of the music-knowing Florentines.

Miss A. B. had been earning her living with her voice for 15 years, when the greatest opportunity of her career presented itself. In preparing her roles for that new work she found her upper tones so badly impaired as to be useless. In despair she came West from Minneapolis, with three months' leisure in which to try a new teacher and new conditions. Analysis disclosed that from F to C in the upper voice the throat was stretched to the biggest pipe possible for its structure and the tones refused to respond. She was taught to allow the throat to assume its naturally smaller size, giving the muscles chance to relax. At first the tones were unmusical and very small, but within six weeks of daily work the tones came forth with a freedom, resonance and beauty that were thrilling, and now, after six years since the change, she is still singing successfully in opera and concert. When the difficulties of her condition were eradicated she confessed that she had studied with many teachers, three of them being the best known in Europe, and it was evident they had all been deceived by the beau-

tiful quality of her voice and had failed to find the physical fault.

Miss F. C., also from Minneapolis, had concertized and taught singing as a soprano for 10 years, when she found herself, to quote her, "on the rocks." Hers was a case of the false magic of naming a voice. She had been named a soprano, and insisted on singing as such with an A for top note, and



EMILIE LANCEL

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tones without resonance or freedom. It took three summers' work to disclose beyond doubt that her voice was contralto, and at the end of that time she sang from low F to high C with such beautiful, free tones that she was immediately accepted for any professional work she cared to undertake. Marriage and children denied the public the pleasure of hearing frequently her beautiful voice.

Mr. A. S. applied for instruction to improve his voice for dramatic work, having been told in college that his voice was unsuited to the requirements. It was soon disclosed that he could not follow the melody of any song, but that his deviations would invariably harmonize with the melody and that he was unconscious of the fact that such sounds were harmonies. Further analysis disclosed a nervous contraction of the throat in speech, excepting, strange to relate, under great excitement, when the natural tone from the instrument was found to be exceptionally good. The case was summed up as one of lack of co-ordination between

the ear and throat, and it was necessary to invent special exercises of unusual character to fit the case. After one year's work the young man is an unusually good baritone soloist, and has been complimented on his dramatic work so highly as to embarrass him.

A much more common case was that of the Reverend M., who was taken with speaker's sore throat after his morning sermon and found himself speechless, with the necessity of delivering an important address that evening. From 2:00 o'clock until 5:00 he was kept exercising with intervals for rest on humming, after which period his voice was entirely normal, and after many years of public work, he never neglects his pre-sermon humming.

The most unusual case of a great many was that of a woman who was unmusical and had a badly impaired throat. Several renowned specialists had treated her throat without success and the last and greatest had finally given it up with the advice that she take singing lessons as the only possible help. The throat produced a rasping sound, and the muscles went frequently into such spasms that the throat would bleed. In despair she applied for help and the condition seemed hopeless because of many things—among them, these: That she could not distinguish one tone from another except in degrees of loudness, and that she could not step or march to time, and could not count coincidentally with the ticking of a clock. Any low tone, no matter how loudly sung or played, to her ear seemed soft, and any high tone, likewise done, seemed loud. To her ear there was no difference in the sound of one auto horn from another or of the sounds one hears in daily city life. So, it seemed, she was as nearly without the requirement for singing as it is possible to be. She had attended operas, concerts and symphonies, because her surroundings required that of her, but she got from them only what she saw. After six months of extremely difficult work the throat was cured and her friends came to recognize that her speaking voice was beautiful. She became so much interested in what to her was a new world that she continued studying and after five years she was able to sing most of the contralto arias of the best-known operas and quantities of good songs. Yet that is not the greatest result, but this, that she is now an enthusiastic supporter of every form of music, and so good a critic of tone and tune as is rarely found. She has put something of great value in her life that was not there before, and it is a source of enduring happiness to her.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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\$1000 PRIZE COMPETITION

The Hollywood Bowl \$1000 prize composition contest closed on March 1. Raymond Brite, general manager of the association, together with Mrs. Leiland Atherton Irish, general chairman, and Mrs. Gertrude Ross, chairman of the contest committee, have now concluded a careful examination of the manuscripts submitted, and have sent them on to the judges.

Those directing the contest express themselves as being gratified with the widespread interest evinced in it, and with the quality of musicianship evidenced by the manuscripts submitted. Manuscripts were received from all parts of the country. Out of 25 compositions submitted, only one was disqualified because of failure to comply with the contest rules.

"Only 48 manuscripts were submitted in a contest held by the National Federation of Music Clubs recently, which ran for two years," said Mrs. Ross in commenting upon the excellent showing of the Bowl contest. "That one over half that number should be presented in the Bowl contest, which was announced only six months ago, is proof of the remarkable and widespread influence of the Bowl in American music."

The 24 manuscripts have been sent to Dr. Artur Rodzinsky of Philadelphia; Eugene Goossens of Rochester, and Henri Verbrugghen of Minneapolis, who will select the prize-winning composition. The winner will be announced early in June, and the concert overture selected will be performed in the Bowl during the 1928 season of concerts.

The \$1000 prize will be offered annually. Next year it will be for an orchestral suite, and will be open for international competition. Full particulars may be secured from the Bowl Association, 7046 Hollywood Blvd., Hollywood, Calif.

CADMAN OPERA GETS OVATION

More than 6000 people, one of the largest audiences of the Chicago Civic Opera Company's Los Angeles season, packed the Shrine Auditorium on March 9, to hear the Western premiere of Charles Wakefield Cadman's latest operatic success, "A Witch of Salem."

The occasion proved a tremendous ovation for the beloved and distinguished American composer, who, according to one critic, "has worked with earnestness and determination in pioneering for American music in the difficult field of opera." The production was deemed "America's most characteristic grand opera," and among the tributes accorded the highly-esteemed composer was an extremely handsome laurel wreath from the Euterpe Opera Reading Club.

"Palms tingled in the Shrine Auditorium last night," wrote the Examiner. "There was approval for Charles Wakefield Cadman personally because he has given us many a lovely melody. There was still more for the fact that his Witch of Salem finally found production in the city in which it was created. And most significant of all, there were perfectly spontaneous explosions in approval of striking moments in the opera itself.

"At the close of the fine performance by the Chicago Civic Opera Company forces, the company was brought before the curtain to face an ovation such as Los Angeles rarely accords. Cries of 'Brava! Charlie,' set approval upon his work of the evening and voiced the esteem in which his fellow Angelinos hold him.

"The love duet in the first act was singled out for particular approval. It is fluently melodious and it is built admirably to its climax. The soliloquy of Arnold in the forest scene and the farewell of Claris were likewise notable. Throughout the score, Cadman has had the courage to remain dis-

tinctly himself—tuneful, felicitous and sentimental in the better meaning of the words. He has not strained after the unusual in his harmonies and he weaves no tangled web of part writing. Withal, he avoids monotony and handles his orchestrations with commendable skill. The theme of A Witch of Salem is excellent dramatic material."

All the critics agreed with complete unanimity as to the effectiveness and strong beauty of his orchestrations, while his "marked skill as a tone colorist" was likewise a matter of agreement.

"It was a gala evening of ovations, with the composer himself called before the curtain, not once but half a dozen times, by applause, liberally bestowed and punctuated with cheers and whistling," wrote the Times. "It was a remarkable tribute to a resident who has won place for two of his works in the larger institutions of the drama lyrical of this country."

"After listening to the beautiful orchestration thoughtfully, one can feel that the composer was really inspired while writing this exceptional score," declared the Herald. "And that he has perhaps set a mark for future American music which will invite the coming generation to cast themselves more freely into this field of art. The crowning achievement of this well-loved musician was launched out upon its world-wide career with the well wishes of hosts of friends and the representative musicianship of the community."

"As ever, his music has lyric charm," wrote the Express. "To that a new strength has been added. Harmonically, his style, too, has grown more impressive. The orchestration shows decided advance over Shanewis. It has moments of momentary captivating power, etc."

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

SHORT ITEMS OF INTEREST

Henry Deering, the well-known American pianist, announces three piano recitals to be given in the gallery of the California School of Fine Arts on Monday afternoons, May 7 and 14, and Thursday evening, May 17. The first event will include a classical program with compositions by Bach, Lulli, Scarlatti, Mozart and Beethoven. The second will be a romantic program, including works by Schumann, Cesar Franck and Chopin. The third will be devoted to modern compositions by Debussy, Ravel, Prokofieff, Medtner, Albeniz, Villa Lobos and Infante.

Mary Alverta Morse recently received news of the death in Los Angeles of Mrs. Willis Bacheller during the latter's visit to her son, Paul. Many musical people will remember Mr. and Mrs. Willis (not Willard) Bacheller, who lived in San Francisco for about six years and then left for New York. Mr. Bacheller was during that time a leading tenor in San Francisco and passed away about 10 years ago. Mrs. Bacheller continued his work at his studio and made quite a name for herself in New York. Mrs. Bacheller was a most exceptional woman, something fine about her in every way, a most sincere and enthusiastic musician. Mrs. Bacheller died on March 31. She was married about three years ago to Melvin Dalton.

The Scandinavian Club of the University of California has arranged a big concert at Native Sons' Hall on Wednesday evening, May 9, for the benefit of a Scandinavian chair at the University of California. The event will be given under the direction of Miss Edla Larsen and the participating artists will include: N. D. Loyd, B. J. Johnson, baritone; Miss Esther Hjelte, pianist; Murry Ross, Miss Ida Correari, Miss Edla Larson and John C. Manning; two-piano compositions, Miss Edna Gustafson, and a two-piano quartet by John C. Manning, Miss Esther Hjelte, Miss Edla Larson and Miss Grace Hjelte.

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RECOLLECTIONS OF THE MUSICIANS CLUB

By JOHN HARADEN PRATT

(Continued from last issue)

To the dinner of June 7, our secretary, Mr. Raith, brought Dr. Max Magnus as his guest. Dr. Magnus talked of music in a humorous and lovable way, and when he joined the club we found him a devoted member. More will be told of him, whose sad death followed in March, 1917. It was said when he was buried, "Er war ein Menschenkenner, ein liebenswürdiger, ueberlegener, tactvoller Mensch, und einst hielt er ueber Alles: die Gastfreundschaft."

We were soon to lose Dr. Stewart, who left San Francisco to become the city organist of San Diego. He never returned, except as a visitor. In addition to his activities as teacher, composer, and organist of Trinity Church and the Congregation Sherith Israel, he for a long time wrote the music page for the Post before it was merged with the Call about 1912. Up to that time the Call had been a morning paper. A sample of Dr. Stewart's anecdotes is one he told me of a compositor on the Post, who invariably removed one of the b's he used in the English spelling of "obbligato," so one day the doctor asked to be shown the compositor, and going to the top floor, said to him: "Now, I want you to understand that you are all right, but that I am all right, too." All right he must have been, for I hear that he is mayor of Coronado, having been promoted from the position of superintendent of streets and sewers. This can be no reflection upon his abilities as a great organist, since I always contended that he would have been prominent in any walk of life, unless it were that of cleric, when I fear that his jokes would play havoc with his sermons.

Mr. Beel always returned to us, first from Germany, second from London, and lastly from Los Angeles. He was an Oakland boy, like Henry Heyman. They were both identified with the Morgan Conservatory of Music in San Pablo avenue. The well-known organist, Miss Augusta Lowell of Oakland (now Mrs. E. H. Garthwaite), was a devoted pupil of Mr. Morgan in the conservatory, as well as H. B. Pasmore and myself. To all those who studied with him, the memory of John P. Morgan and of his life in Oakland will ever remain sacred. He was tall and commanding, with light hair and eyes and a reddish beard. On account of hemorrhages of the throat he had been obliged to leave his place as organist of Trinity Church, New York, coming to Santa Barbara. There, with Mrs. Morgan and six little ones, he lived in the hills until able to resume teaching. Seeking a wider field, he ventured to try the Oakland climate. What had been his loss was our gain. I was organist in the First Congregational Church, Tenth and Washington streets. The Rev. James McLean was the pastor, often exchanging pulpits with Dr. A. L. Stone of the First Church in San Francisco. My soprano was Mrs. Samuel D. Mayer, a lovely lady and a good singer. The Sunday school superintendent was Mr. Hyde, associate of L. S. Sherman in the firm at Kearny and Sutter streets in San Francisco. Mr. Hyde gave out the tunes and beat time while I played on a two-manual Mason & Hamlin reed organ, with pedals. The time came when a pipe organ was installed in the church. Mr. Morgan had then been some time in Oakland, and before so great a man I had to give up my place; but Mr. Morgan's stay was not for long, as having consented to play for the Sunday school, he had a quarrel over playing trash, and when commanded to go ahead, refused to do so. The adage, "When one door closes another opens," was verified; the position as organist in Trinity Church, San Francisco, was offered him at \$75 per month.

Mr. Hyde was followed, as partner in the music firm, by Major Clay, a rich Kentucky gentleman. My dear niece, Mary Carr Moore, was brought up on a Chickering grand. I went with her father, Colonel B. O. Carr, to buy it. Major Clay, in selling it to us, said, "That is a mighty fine peanny." Mr. Hyde, after leaving the firm of Sherman &

Hyde, was a member of the State Legislature, and finally president of the board of education of San Francisco. Mr. Sherman, a quiet gentleman without any bluster, was known by those intimate with him to be a very fine business man.

At that time the Handel and Haydn Society was flourishing, the day not having arrived when other interests sapped the life out of singing societies. Mr. Morgan was a born conductor of choral and symphony music. Under his leadership we soon reached high tide in oratorio performances. A series of symphony subscription concerts was also given in Dietz Hall, on Twelfth street, Oakland.

In the Sherman & Hyde's Musical Review of November, 1876, is a notice of the second orchestral and vocal concert of this series. The symphony was Beethoven's second, in D. The Winds, a descriptive composition for voices, by Morgan, was given, as well as Sterndale Bennett's piano concerto in F minor. Vollmer Hoffmayer was the pianist. He had just arrived from the Orient, and attracted much attention by his fine playing. The gifted young man, Louis Schmidt, Jr., was concert master. Anton Schlott, the artist of the French horn, was a member of the orchestra. The article alludes to him as "the best French horn player in California and perhaps in America." It was at our dinner Saturday evening, April 7, 1928, that Homer Henley was saying the same thing. San Francisco cannot be thought of in any mean way with regard to its talented men, nor California in general. In 1873, on one of my first visits to the music store of M. Gray, in Clay street between Kearny and Montgomery, one of Mr. Gray's clerks showed me a letter he had written to New York, returning a lot of music sent on approval. He said: "California is not a wastebasket for musical trash."

The oratorios were given in Platt's Hall, Montgomery street between Bush and Pine. Well I remember a performance of the Messiah on a night of almost torrential rain. The moist air seemed to loosen the voices. The enthusiasm was contagious and the performance a grand success. Mr. Morgan was fagged by much rehearsing. Indeed, he was not long for this world. He loved the theoretical side of music, and was an inspiring teacher of harmony and counterpoint. His system was based on Richter, whose manuals he translated; but he did not believe any one man owned the minor scale. The nature of harmony is the same, no matter how presented. The work that he did in Oakland and San Francisco helped greatly in laying the foundation on which we are building, and the club has received an inheritance from him.

There were orchestral concerts in Platt's Hall. The first I remember were directed by Rudolph Herold. Suffering from paralysis, he conducted, seated in a chair; but his hand flashed above his head with fire and authority. How much I pitied and admired him! Later came Louis Homeier, in the early eighties. He gave the first performance of Edgar Stillman Kelley's music to Macbeth.

Mr. Kelley was beginning his professional career, having finished his studies at Stuttgart Conservatory. He was 24 and it was slow work getting started. Meeting him one day in Washington street, Oakland, he seemed discouraged and asked me what he could do to establish himself. But he had the entree to society through the family of N. K. Masten, who lived in South Park, San Francisco. Mr. Masten had a son who had composed a mass (reminiscent of Mozart) which was performed at the Cathedral of the Immaculate Conception, on Seventh street, Oakland. The organist, Mr. Sullivan, did not wish to play it, and sung bass while I had the pleasure of presiding at the organ. Mr. and Mrs. Alfred Kelleher were the soloists. Alois F. Lejeal was with us and played the organ postlude.

(To be continued)

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WINIFRED HOWE

Miss Winifred Howe, formerly a student of music in San Francisco and with high recommendations from Nadia Boulanger, Carlos Buhler and others of the greatest teachers of Paris, has accepted a position as member of the theory department of the San Francisco Conservatory of Music.

She will begin her work at the conservatory with a five weeks' summer course in theory, including solfege, ear-training, musicianship, harmony and counterpoint, from June 25 to July 28. With the opening of the school year on August 15, Miss Howe will take her place on the regular faculty and will work under Ernest Bloch, famous director of the school, and Lillian Hodghead, whose combined efforts have built up a department of musical theory with an enrollment of 400 students.

Miss Howe is gifted both as a composer and pianist, and last year completed her Parisian studies in these branches of musical art. She took her early training under Mary Wood Chase of Chicago, and while she attended Mills College she studied at the San Francisco Conservatory of Music for two years. Her varied musical possibilities were recognized then and she was sent to Paris for further work. She studied for three years under Nadia Boulanger, famous composer and teacher of many eminent composers of Europe, and attended classes at the Paris Conservatoire. Mlle. Boulanger writes of her: "I consider it a privilege to say how deeply I appreciate her rare qualities; wonderfully gifted, unusually intelligent, Miss Howe knows that to be an artist and a teacher general culture and energy are necessary to build on what is originally given. The work she will be able to do as a teacher will be a magnificent one because of her sense of clarity, enthusiasm and authority."

At the same time Miss Howe carried on

her piano work with Camille Decreus, assistant of Isador Philipp, and Carlos Buhler of Paris and Tobias Matthay of London. Miss Howe has received enthusiastic recommendations from those teachers. Buhler says, "I consider her unusually well equipped as a pianist, and she should prove an invaluable artist to any institution fortunate enough to secure her services."

Miss Howe last year inaugurated and headed a department of theory, to be taught according to the methods of the Paris Conservatoire, at the Colorado Women's College in Denver. She will arrive in San Francisco the first of June.

COLLEGE OF THE PACIFIC

One of the outstanding musical events of the year in Northern California was the recent production of the opera *Der Freischutz*, by Carl M. Von Weber, presented by the Conservatory of Music of the College of the Pacific. The cast of 100 was directed by Charles M. Dennis, dean of the conservatory. The stage settings and costumes were designed and made by DeMarcus Brown, director of the Pacific Little Theatre. The leading roles were sung by Agnes Clark and Frances Bowerman, sopranos; J. Henry Welton, tenor, and Peter Walline Knoles, baritone. The famous A Cappella Choir of the conservatory sang in the chorus, and the college orchestra provided the accompaniment.

VIOLIN RECITAL

An annual recital will be given by Alexander Murray, well-known San Francisco violinist. Mr. Murray will be presented by his teacher, Giuseppe Jollain, and will render one of his finest programs, including a Beethoven sonata for piano and violin, Bach sonata, Mendelssohn concerto and Rondo Capriccioso. After many public appearances, this boy has become a favorite. Mr. Murray will be assisted by William H. Stone, pianist, and will be accompanied at the piano by Mabelle Sherwood Willis. The recital will be held at the Western Women's Club, 609 Sutter street, on May 11, 1928, at the hour of 8:15 p. m.



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George von Hagel and Joseph George Jacobson will sponsor a concert to be given on Monday evening, May 7, as part of Music Week in the Colonial ballroom of the St. Francis Hotel. The following soloists will take part: Annae K. Blotcky, contralto; Myrtle Edna Waitman, pianist; Eleanor B. Hayden, harpist; Betty Nacht, pianist; Gladys Ivanelle Wilson, pianist; Easton Kent, tenor, Sam Rodetsky, pianist. The Musicians' Union Orchestra, George von Hagel, conductor, and the Joseph George Jacobson piano ensemble will also participate.

Emilie Roberts, soprano, assisted by Jeanette Pederson, pianist, and Claire Harrington, accompanist, will give a concert at Y. M. C. A. Hall on Wednesday evening, May 2. The program will contain works by Gluck, Handel, Legrenzi, Puccini, Bishop, Carpenter, Grieg, Scott, Schumann, Liszt, Korngold, Wekerlin and Massenet.

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HILLSBOROUGH CONCERTS

Two of the conductors for the Sunday afternoon concerts sponsored by the Philharmonic Society of San Mateo County and given in the delightful outdoor surroundings of the Woodland Theatre at Hillsborough are included in the list of guest conductors just announced for the open-air concerts given in the Lewisohn Stadium in New York City. This is the eleventh season for the stadium concerts which are given by the Stadium Concerts Committee, of which Mrs. Charles S. Guggenheimer is chairman.

Both Albert Coates of London and Bernardino Molinari of Rome are scheduled for a number of concerts in the stadium later in the summer following their engagement with the San Mateo Society, which has secured the entire personnel of the San Francisco Symphony Orchestra for the series of concerts. These distinguished conductors will also conduct several concerts for the San Francisco Summer Symphony Association and a number in the Hollywood Bowl series.

The third of the trio of conductors secured for the eight Woodland Theatre concerts is Ossip Gabrilowitsch, whose return this season for the final three concerts in the series will be welcomed by a host of admirers gained during his brief stay each of the two previous seasons.

Mrs. George N. Armsby, chairman of the music committee for the Philharmonic Society, promises programs of the greatest interest that will be made up of selections representative of classic symphonic repertoire and contain also usually at least one number characteristically new or novel.

NATIONAL RADIO AUDITION

The characteristically American idea of going out into the highways and byways to find the grand opera and radio concert artists of the future, which found its first expression in the National Radio Audition of 1927, will again turn itself to taking a census of singing youth. So many self-satisfied vocal students were jolted by competition with better singers into harder work; so many indifferent youths were inspired to make the most of their voices, and so many beautiful new voices were discovered by the audition that A. Atwater Kent, president of the Atwater Kent Foundation, which supported this extensive singing contest, was besieged all winter with requests from thousands of music lovers to repeat the undertaking.

In announcing the other day that the wishes of Metropolitan Opera artists and officers of national and community musical organizations for a repetition of the audition will be fulfilled, Mr. Kent volunteered to donate again 254 rewards to the contestants.

These gifts, which already have been posted, include 10 cash awards totaling \$17,500; conservatory scholarships for one and two-year periods; 10 round trips to Washington, D. C., and New York, including visits to the White House, United States Capitol and Metropolitan Opera House, and 120 medals and gold decorations.

Vocal teachers, leaders of National and State-wide music clubs and other sponsors of good music have been quick to take advantage of this renewed opportunity to stimulate the youth in their neighborhoods to a greater appreciation and expression of music. They have been impressed with the fact that if such excellent voices as were heard in the final contest in 1927 were required for victory over other contestants, many other remarkable voices must still be awaiting recognition, so they are co-operating with the Atwater Kent Foundation in arranging local singing contests to determine the best girl and best young men singers of their communities, and thus are joining in the search for tomorrow's prima donnas.

Every city in the Nation—the smallest village as well as the greatest metropolis—

is authorized to enter one young man and one young woman, between ages of 18 and 25 years, in the audition. These local champions will be certified to work up toward the richest of the prizes through a series of elimination contests—the State-wide competition, the interstate, or district audition, and, finally, the national audition at New York. All of these contests will be broadcast over the radio, the National Broadcasting Company and a Nation-wide network of radio stations taking part in the national finals, so that the millions of radio listeners-in are to have the privilege of hearing these youngsters win their way to musical fame and fortune.

Just as the 1927 audition lifted Miss Agnes Davis, Colorado schoolteacher, and Wilbur Evans, 22-year-old Philadelphia student, to the first national awards of \$5000 in cash each and scholarships at the Curtis Institute of Music in Philadelphia under personal tutelage of Emilio de Gogorza, it will raise some other girl and some other youth to the highest places in the 1928 contest. Besides these stated rewards, Miss Davis and Evans have received many profitable concert contracts, and the foundation again is ready to give the 1928 audition winners the helping hand to outstanding successes in the radio broadcast studio and on the operatic stage. National headquarters for the 1928 National Radio Audition have been established in the national capital at Washington.

Thus, with the Atwater Kent Foundation providing the rewards and all expenses of district and national audition contestants, and with the entire audience of American radio listeners-in empowered to cast the votes which will elevate the winners, the search among the Nation's amateur soloists for the future stars of song goes on.

CALIFORNIA MUSIC LEAGUE CONCERT

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By ANNA CORA WINCHELL

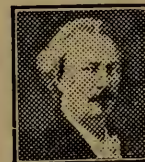
An all-Brahms program was given in Berkeley last Tuesday night, and commanded the attention of a large and musical audience. It was the occasion of the closing program of the California Music League Orchestra, now in its fifth season, conducted by Dr. Modeste Alloo. Mme. Irene Howland Nicoll, contralto, and the Loring Club of San Francisco, with Wallace A. Sabin, conductor, were the assisting artists, the club combining with orchestra in accompaniment to the singing of the Rhapsody by Mrs. Nicoll.

The Fourth Symphony was played with fine regard for all its exactions and showed a masterly drilling hand over its destinies. The closing work, the Academic Festival, was impressive, with tempi not too rapid. Mme. Nicoll's voice is of exceptional depth and was surprising in its capacity to strike high tones with easy security. And she shows an intelligent training which stood her in need in the Rhapsody with its variable intervals.

The choralists, under their director, were heard to advantage in two a cappella numbers, the Brahms Lullaby and the Schumann's Dream Lake. This club of 65 members came in little less than its full strength and sang its way effectively, mingling well with the orchestra in a rich background for Mme. Nicoll, and giving a more lyric pleasure in the unaccompanied numbers. The league, which educates the youth of California in orchestral repertoire and ensemble, commands the widest respect, and its sixth year, opening next October, will put in action further expansions.—S. F. Examiner.

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Fair members of the Musicians' Union will play an important role in the arrangements for the monster picnic and get-together of the bay counties professional musicians at Fairfax on May 5. Miss Frances Huntley will act as chairman of the reception committee, Miss Adele Dahmert of the children's games, and Miss Ruth Sears of the ladies' games.

A band of 250 musicians, one of the largest ever assembled in this city, will gather at the Civic Center at 9:00 a. m. and march to the ferry. Walter Weber, president of the union and honorary chairman of the day, will lead the band, and Mayor James Rolph, Jr., city officials, members of the fire and police departments will act as escorts. At Fairfax, in addition to the hourly change of dance orchestras, there will be a band concert of 150 musicians, led by Philip Sapiro, Ralph Murray, Herman Trautner and Harry C. Payson in several numbers each. The massed band will be made up of the San Francisco and Oakland Municipal bands, Golden Gate Park Band, Coast Artillery Band and several others. Among the locally notable dance orchestras that will play for their fellow members in the dancing pavilion will be Joe Mendel's, Walter Krausgrill's, Tom Grunovich's, Horace Heidt's and others. The committee in charge of the picnic includes, besides Phil Sapiro, general chairman; Harry Payson, secretary; E. L. Geiger, George Pinto, Ed Moore, Bill Koch, Joe Lackenback, Harry Reisfeldt, Frank Hyman, D. J. Treavor, C. H. Kennedy, Pete Butti, Frank O'Connell, Tom Lowans, Robert Seheile, Arthur Morey, Clarence King, Albert A. Greenbaum, Walter Weber. Musicians' Union, local No. 6, will give the picnic, to which all relatives and well-wishers of the musicians are cordially invited.

Louis Graveure, the eminent vocal authority, returns to California for pedagogic activities this summer with largely increased importance. The famous vocal artist has long been acknowledged as a baritone recitalist of the very first rank, and during his six annual visits to California has established a place for himself as a teacher and coach unsurpassed in his vocation; but this year Graveure comes immediately following one of the most astounding feats ever accomplished by a singer. He has transposed his own voice from baritone to tenor register, and the transposition has been made along natural and unforced lines, and by methods which have proven sound in every way in their application for voice placement with hundreds of his students. Just what Graveure did for himself this season, he has been doing for others right along—merely placing the voice exactly where it belongs, and teaching effortless singing and the use of the vocal organs just as nature has provided. His sixth annual California classes will be held in Los Angeles from June 4 to July 14, and in San Francisco from July 30 to September 8. In each city the Graveure lecture course, comprising daily one hour talks before his classes, and covering a complete course of study of vocal development, will again feature his enterprises. Master pupils and students for private coaching, as well as auditors to the master class, are now being enrolled by Selby C. Oppenheimer at 68 Post street, San Francisco.

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The balance of the Keith-Albee-Orpheum vaudeville bill surrounding Miss Janis will be all new and will include many bright spots, such as C. B. Maddock's Yesterthoughts, a delightful and colorful song and dance offering of a few years ago in which is featured R. B. Merville, who will be assisted by a large company of artists; Joseph E. Howard, one of the best loved stars of the stage, who is also one of the leading composers of this country, having been the writer of such good American song hits as Hello, My Baby; Good-bye, My Lady Love; Somewhere in France Is a Lily, and many others; Toby Wilson and company in Oh, Henry; Harry Anger and Mary Fair in Dizzy 1928; Eve Esmond and Pat Grant, the flapper and the jelly fish; and the Stubblefields, a sensation of whirling ladders.

The feature photoplay, Under the Black Eagle, is said to be a gripping and vivid romance of the police dog in the World War, and boasts of a large cast of players, including Ralph Forbes, Marceline Day and the wonder dog Flash.

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LORING CLUB IN MAY CONCERT

The annual spring concert of the Loring Club, scheduled for May 22 at the Scottish Rite Auditorium, San Francisco's oldest singing organization, will have the assistance of the Wednesday Morning Choral of Oakland, a women's chorus of 60 voices.

The Wednesday Morning Choral was organized about 18 years ago by the late Paul Steindorff. At that time it was a section of, and affiliated with, the Ebell Club of Oakland. Under the leadership of Steindorff the Morning Choral attained an enviable position in east bay music circles and is one of the best-known women's musical societies in California. In April, 1927, Wallace A. Sabin succeeded to the directorship and the choral has advanced to a high state of musical perfection.

The active membership includes many singers chosen from east bay society, club and music circles. Mrs. A. A. Dunning is president; Mrs. A. M. MacLaren, first vice-president; Mrs. W. B. Kennedy, second vice-president; Miss Helen Clevenger, secretary; Mrs. J. S. McComb, treasurer; Mrs. S. Hotchkiss, librarian; assistant librarians, Miss Margaret Nachtrieb and Mrs. G. R. English. The honorary membership is made up of several composers and musicians of National repute: Henry Hadley, Eugene Cowles, Charles Wakefield Cadman and Paul Steindorff.

In inviting the Wednesday Morning Choral to participate in their spring concert, the Loring Club inaugurates an interesting departure from its usual custom of presenting a program for men's voices only. The combined organizations, forming a mixed chorus of 120 voices, will make their joint appearance May 22, a notable event in music circles of the bay district. Outstanding

ing on this program will be the singing of Mendelssohn's Judge Me, O God, The Stars Are Shining In Heaven, by Phineberger, and Hail! Bright Abode from the opera, Tannhauser, by Wagner.

The Loring Club will sing two groups of songs, while the Morning Choral will appear in a group consisting of: ((a) The Page of Homer (Rimsky-Korsakow); (b) It Was a Lover and a Lass (Thos. Morley); (c) Main Street (Cadman), incidental soprano solo by Mrs. Alexander Doig; (d) Sparkling Sunlight (Arditi).

Since both the Loring Club and the Wednesday Morning Choral have received their training under the same musical director, Wallace A. Sabin, the associate membership of these organizations are looking forward to a program of ensemble singing of exceptional merit. Accompaniments will be played by Benjamin S. Moore, Edgar A. Thorpe and a full orchestra of musicians from the San Francisco Symphony. Wallace A. Sabin will direct the concert.

STOJOWSKI AT U. C.

The committee on music and drama of the University of California announces that the Wheeler Hall recitals during the summer session this year will again be given by the noted pianist, Sigismund Stojowski. The committee's invitation to Mr. Stojowski was extended because of the exceptional success of his previous recitals in Wheeler Auditorium, where he played in the summer of 1924 and 1925. The dates assigned for these recitals are July 5, 12, 19, 26 and August 2.

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MME. MELIUS CLOSES SERIES

The recital of Mme. Luella Melius at the Civic Auditorium on Monday night, April 16, was the tenth and final event offered to the subscribers of the Selby C. Oppenheimer concert series for the current season.

The concert was an unsatisfactory one. Mme. Melius labors, in the first place, under the difficulty of being a coloratura soprano, and, as everybody knows, coloraturas are not as popular as once they were. They have to be awfully good to succeed nowadays, and awfully good Mme. Melius certainly is not. Perhaps the easiest target in the musical field for critical lampooning is just such a coloratura as Mme. Melius. For while it is relatively easy for a lyric or dramatic vocalist to cajole an audience—critics included—into believing that imperfectly produced tones are volitionally colored for interpretative reasons, there are no excuses in floritura for slovenly passage work or faulty production.

To be specific in the case of Mme. Melius, the singer was frequently guilty of "scooping," that is, sliding from a lower note to a higher one and thereby failing to make a clean attack; her diction, too, was far from perfect, and while the writer is quite willing to concede that in the case of most standard arias for coloraturas the words are of extremely minor importance, this excuse does not extend to lieder. Again, Mme. Melius had such difficulty in negotiating her high and low tones that they sounded like respective responses to the throat specialist's request for "Aaaaahhh, please" and the feminine reaction to the sight of a mouse, the accompanying facial contortions more or less confirming the illusion. But worst of all, the voice itself has a hard porcelain finish and was so pinched in the throat that what loveliness it may have possessed to urge the erstwhile Miss Chilton to the assiduous cultivation of it has been lost.

In spite of allowances made for the general incompatibility between the texture of a coloratura voice and the vastness of the Civic Auditorium and the fact that Mme. Melius may have thought it necessary to force her voice in order that everyone should hear, one is reminded of other coloraturas, notably Mme. Galli-Curci, whose voice is anything but a big one, and of the ostensible ease with which she fills it both with her vocalism and her admirers. I. L. H.

HOLLYWOOD BOWL FEATURE

Mme. Ernestine Schumann-Heink, 67-year-old songstress, who this late spring will close a farewell concert tour of the United States, marking the end of a public career begun at the age of 16, will come back to California for just one night.

The wonder woman of the concert stage will sing at the Hollywood Bowl on July 27, "under the stars and against the hills of my California," she recently said in making her agreement with Raymond Brite, general manager of the bowl. "But please tell my dear friends this really is my goodbye as a singer in California. Don't let them think I am one of those artists who say 'farewell' when they mean only 'au revoir.' This will positively be my last appearance on the Coast, and I do this only through my desire that my beloved 'home State' may hear me once more in the great arias that have made me famous with orchestra and in opera."

Mme. Schumann-Heink's appearance on July 27 will be one of the regular solo events of the coming season of "symphonies under the stars." The renowned Bernardino Molinari, premier conductor of Rome, will direct the orchestra.

Leading Music Clubs and several prominent teachers gave important musical events during the months of March and April which we shall include in our May 5 issue, to be published a few days after this edition reaches our readers.

KOECHLIN TO ARRIVE SOON

The arrival here early in May of Charles Koechlin will be marked by a cordial reception to him by musicians of San Francisco and the Eastbay district. His distinction in Paris is of long standing and concerns varied music lines. He was one of the founders, with Faure, Ravel, Gedalge and others of the Societe Independente and is a member of the jury on fugue and counterpoint at the Conservatoire Nationale de Paris.

Koechlin lectures at the Sorbonne on "The Relation of Romanticism to the Development of Symphony Style." He is also a member of the International Board of Pro Musica. He will be a lecturer during the summer session of the University of California and will be attached to the staff of the Musical Arts Studios in Oakland, also for lectures and some private auditions. Should Koechlin be able to extend his leave from Paris he will allot time this summer to advanced students, carrying them into the fall season.

His own symphonic and choral works are performed in Paris at the Colonne Lamoureux and correspondingly notable bodies. A writer in Pro Musica speaks of Koechlin's compositions as "Possessing the suppleness and purity that makes us think continuously of Bach, and its quality ranks him with the great musicians today." The critic of Paris' Le Monde has said, "Let us honor Charles Koechlin, musician of profound science, of great and moving inspiration."

His definite address here will be 520 Sycamore street, Oakland, where his personal representative, Catherine Urner, may be found for any desired details concerning Koechlin's engagements.

EMIL J. POLAK TO RETURN

Emil J. Polak returns to San Francisco on May 31 for his fourth season. He will remain as in former years for a period of three months—June, July and August. For the singers desiring a new and interesting repertoire he will have the novelties from the programs of the past New York season in addition to many other American and foreign songs, either published or discovered recently.

The season, which is drawing to a close in the East, has been one of the busiest in Mr. Polak's career. The demand for his services in New York City has been so great that he was obliged to limit out-of-town concert engagements to one tour—that of Maria Jeritza. That marked the eighth consecutive concert tour of Mr. Polak's association with Mme. Jeritza. Among the interesting engagements of the season were two appearances with the New York Symphony in Stravinsky's "Petrouchka."

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munity Playhouse scheduled for this Saturday, May 5, at 10:45 o'clock. They will present groups of old English songs with action in the manner which captivated their audience at their San Francisco debut recently, choosing from their repertoire those numbers best suited to a juvenile audience. Alice Seckels and the Players' Guild management have acceded to requests that reserved seats be sold, so they may be obtained at the Players' Guild box offices. The Vera Von Pilat puppets will again delight their auditors with a change of plays, this time presenting "Green Bird," the story of the enchanted prince who is a bird by day and prince by night, brings in a soldier's drill and a dragon fight.

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OPPENHEIMER'S NEW SERIES

Twin Subscription Series, under the Selby C. Oppenheimer banner, reflecting the usual high standards maintained by this managerial bureau for years, are announced for San Francisco and Oakland for the new musical season, starting next October.

The San Francisco concerts, in their third revival as a series proposition, will again furnish 10 extraordinary musical events and attractions, tickets for which are sold at amazing reductions on the season plan, all to be shown in the magnificent new Dreamland Auditorium, now nearing completion at Post and Steiner streets. This beautiful hall, equipped with a capacity of about 4000 seats, is being constructed along every line that will tend to make it attractive for concert purposes. Comfortable opera chairs are to be installed, every row will rise above the other on a gently sloping floor, which will assure every seat a perfect view of the concert stage; the lower floor will have but four sections tending to bring every location nearer the center than in most buildings. Boxes of exceptional comfort will be another feature of this building, as will a mammoth garage in the basement, protected from the auditorium proper by sound-proof double floorings, capable of housing 400 automobiles, and largely solving present parking problems.

For the coming season Oppenheimer has many of the world's greatest musical attractions for his headline events, notably the famous dramatic soprano, Rosa Ponselle, whose performance in the opera Norma at the Metropolitan this year was acclaimed by press and public; Tito Schipa, the ever-popular Italian lyric tenor; Mischa Elman, great Russian violinist, who has not been heard here as a virtuoso in three seasons; the Russian Symphony Choir, whose success here two years ago will be vividly recalled; Louis Graveure, internationally-known recitalist and now a successful operatic tenor; Elsa Alsen, the magnificent Wagnerian dramatic soprano, whose singing of Isolde with the San Francisco Opera Company last year will never be forgotten; a joint recital by the eminent Russians, Efrem Zimbalist, violinist, and Benno Moiseiwitsch pianist; a program by the premier Flonzaley Quartet, which has recently announced that its coming American tour will be its farewell; Doris Niles, the famous American dancer, who has been bringing pages of praise to her art at the Capital Theatre, New York for the past two years, heading a ballet and orchestra organization of 40 participants, and Guy Maier and Lee Pattison, noted exponents of the two-piano art.

In Oakland the subscription concerts will also hereafter be known as the Selby C. Oppenheimer Series, 10 events to be presented at the Auditorium Theatre in that city. Artists engaged for the Oakland list include Schipa, the Russian Choir, Graveure, Maier and Pattison, the Flonzaley Quartet and Moiseiwitsch, the pianist. The remainder of the 10 attractions in the transbay city will be selected from Mischa Elman and Efrem Zimbalist, violinists; Elsa Alsen, Anna Case and Luella Melius, sopranos; the Doris Niles Ballet and the San Francisco Symphony Orchestra. Selby C. Oppenheimer, Jr., will be in direct personal charge of the Oakland office of this management.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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FIVE CENTS

MUSIC CLUB CONVENTION AND MUSIC WEEK APRIL AND MAY EVENTS

Mrs. Abbie Norton Jamison Justly Re-elected Federation President at Long Beach—Redfern Mason, Music Editor of the San Francisco Examiner, Frequent Speaker at Convention—Interesting Programs Form Features of Session—San Francisco Music Week Presents Many Interesting Features—Concerts at Civic Auditorium, Public Library and Public Schools Enjoyed—High School Band Contests Attract State-Wide Interest

By ALFRED METZGER

The Pacific Coast Musical Review takes pleasure in reproducing from the Pacific Coast Musician of Los Angeles the following review of the recent annual convention of the California Federation of Music Clubs:

The tenth annual convention of the California Federation of Music Clubs opened at the Ebell Club Monday night, April 30, with a reception and musical program. Mrs. Abbie Norton Jamison, president of the federation; Mrs. Wilbur R. Kimball, president of Long Beach Woman's Music Club, the hostess club, and the boards of both organizations were in the receiving line. Mrs. Charles F. Ross, president of Ebell Club, welcomed the convention to the clubhouse, and Mrs. Elmer Tucker, president of the Opera Reading Club of Long Beach, spoke.

Redfern Mason of the San Francisco Examiner spoke on the universal need for music as part of everyday life. "Music makes a better business man; for instance, take the case of George Eastman and his founding the great school of music in Rochester, N. Y., at a cost of \$12,000,000." Incidentally, Mr. Mason paid a tribute to Long Beach for maintaining a municipal band at a cost of \$125,000 per year, by direct taxation.

The musical program was presented by Ruth Parkinson, organist; Constanica Weisgerber, soprano; Mary Feltman, harpist; Rolla Alford, baritone; Elizabeth O'Neil, pianist; a quartet composed of Mmes. Green, Howel, Good and Tincher. The club choral section, L. D. Frey, director, sang several numbers. A string ensemble played during the refreshment hour.

Tuesday morning's session was prefaced with singing by Mrs. A. B. Good, Ruth Burdick Williams, sopranos; Mrs. W. V. McCay, piano, and the club chorus in selections. Reports of officers, county directors and chairmen were given. Officers reporting were Mrs. Abbie Norton Jamison, president; Mrs. Edward R. Place, first vice-president; Lue Alice Keller, second vice-president; Mrs. Aaron H. Bergner, treasurer; Lucy Wolcott, financial secretary; Alma Priester, corresponding secretary; Mrs. Ralph Waldo Buckman, recording secretary;

Mrs. John R. Dudley, parliamentarian. After Mrs. Abbie Norton Jamison had called the convention to order, L. D. Frey led the assembly in America, the Beautiful, Mrs. Meservey at the piano. Then followed the invocation by Rev. Geo. Taubman, and reports of committees, officers and county directors, also nominating committee.

The Tuesday press luncheon was largely

Long Beach, again chose Mrs. Abbie Norton Jamison for president, a signal honor to an efficient presiding officer, inasmuch as the next will be Mrs. Jamison's third term in this position. Mrs. Waldo Bucknam of Hollywood was chosen first vice-president; Elizabeth Simpson of Berkeley, second vice-president; Mrs. Lillian Birmingham of San Francisco, vice-president-at-large, and Mrs. A. H. Bergner of Los Angeles, treasurer.

The various round-table discussions were interesting features of Wednesday's sessions. Mrs. Walter Goodfellow, State chairman of the young artists' contests, presided over several of the round-tables at which Redfern Mason of San Francisco and Carl Bronson of Los Angeles were speakers. The former believed that one could find something of virtue in any widely diffused form of musical expression, and suggested that even compositions in the jazz idiom should not be denied representation in contests. Mr. Bronson advocated the desirability of the best possible preparation of the young musicians entering the contests. Past President Mrs. Cecil Frankel criticized the tendency of some teachers and parents sending poorly prepared students into the contests. The Woman's Music Club of Long Beach provided

the music for the luncheon. Katherine Gallo-way Ethier, soprano, and Myranna Richards Cox, contralto, were soloists, accompanied by Mrs. Joseph Maltby. The morning session included a model course of study hour, a demonstration of the way the Woman's Music Study Club of Long Beach conducts its semi-monthly study meetings. Nina Wolf Dickinson presided. Alice S. Durham was the leader. She discussed the theme, "Expression and Interpretation," assisted by Ruth Burdick Williams, soprano, and Ethel Burlingame Fleming, violinist. Mrs. Durham, Ann Meservey and Helen Davenport were the accompanists. The remainder of the morning was devoted to talks on "Music in Religious Education," by Grace Widney Mabey; "Music Settlement Schools," Gertrude Field; "Symphonies Un-

(Continued on page 9, column 1)



LILLIAN BIRMINGHAM AND JUNIOR MUSICAL CLUB

Standing—From Left to Right: Julia Merrill, Vivian Shaw (President), Evelyn Merrill (Past President), Margaret Lagen (Honorary President), Dorothy Scholz (Secretary), Marie Carroll (First Vice-President), Robert Turner, Billy Haas, Billy Fredericks. Sitting—From Left to Right: Dorothy Bass, Babette Wolff, Regine Agee, Jane Gunn, Lillian Birmingham, Merritt Cutten and Georgia Noble

attended and those making up a long list of representatives of the daily press, periodicals and club publications were introduced by Mrs. Gene O'Hara, presiding. Short addresses were made by Redfern Mason of San Francisco, Mrs. Cecil Frankel, organizer of the State Federation of Music Clubs, Bruno David Ussher of Los Angeles, L. E. Behymer "of the West," Mrs. Abbie Norton Jamison, Mrs. Leiland Atherton Irish and others. The annual banquet took place Tuesday evening, Mrs. Jamison presiding. Mrs. C. C. Henry was song leader and W. L. Stephens, speaker. The California composers' program, the performance of Mrs. Trine's pageant, America Singing, and other concert and social events taking place later in the week is reviewed on page 9, in the second half of this review.

At the election, Wednesday of last week, the Federated Music Clubs, in convention at

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EDITORIAL DISCUSSION



FINANCING THE SYMPHONY ORCHESTRA

There is now under way an intensive campaign to put the San Francisco Symphony Orchestra on a permanent financial basis that will prevent in the future any uncertainties regarding its growth and continuous support. There is nothing more important in the musical life of this community than the symphony orchestra. It is the axis around which the entire musical activities of the city revolve. The astounding musical progress and improvement in San Francisco during the last 18 years is due principally to the influence of the symphony concerts. This fact is specially true of the last 12 years under the leadership of Alfred Hertz.

The city of San Francisco could not have brought the best music within reach of the people at prices everyone can afford to pay, had it not been for the fact that the Musical Association of San Francisco footed the bills necessary to maintain the orchestra. Grand opera under the auspices of a San Francisco association would have been impossible, if the symphony orchestra had not been ready to furnish the instrumental portion of the production at short notice. Chamber music concerts would not have become a source of enjoyment to several thousand people had not Elias Hecht, with the aid of Louis Persinger, been able to obtain the services of leading members of the symphony orchestra. The Summer Symphony Concerts could not have been inaugurated and hence the world's great symphony leaders could not have been brought to this city had the San Francisco Symphony Orchestra not existed.

The fact that San Francisco supported symphony concerts under such advantageous conditions had its influence upon the educational life of the community. Distinguished artists and pedagogues were drawn to this city, adding to the opportunities of prospective musicians and increasing the desire for musical education. School children have had opportunities to hear the best of music presented in a most efficient manner, thus forming early in their life a taste and discrimination which no doubt will benefit them in the future. San Francisco, thanks to its symphony orchestra and other musical activities directly and indirectly traceable to its influence, has become known throughout the musical world as a music center of great importance. No one can for a moment realize the calamity that would result were the symphony orchestra suddenly disbanded. It would take the very foundation from a carefully reared structure.

The Summer Symphony Association of San Francisco realized this truth two years ago when it decided to aid in its way a movement that deserves the combined support of the community. For no other reason were the summer symphony concerts inaugurated than to give the orchestra members an opportunity to extend their earning capacity for a longer period than six months and thereby add to the artistic usefulness and the stability of the organization. It is to be hoped that all musical elements in this city will realize with equal readiness the necessity of supporting the symphony orchestra in a manner to enable the Musical Association to not only increase its size, but to complete ambitious plans for the future.

Many of San Francisco's busiest leaders have given their valuable time and treasure to sustain an organization that is of great value to everyone interested in music. It is not fair to leave the burden of this support to a few leading citizens. The entire community should share the financial responsibility of maintaining the San Francisco Symphony Orchestra. The Pacific Coast Musical Review has never been in favor of the one man idea in furnishing the means

to finance a symphony orchestra. This is too uncertain an element. The more people become interested in the welfare of an orchestra, the more permanent is its existence and the less is it subject to the moods and vagaries of human nature. We can not imagine a finer executive officer than J. B. Levison, president of the Musical Association of San Francisco. He is a man of affairs and one who has a great many responsibilities. That such a man is willing to undertake the tedious task of putting the San Francisco Symphony Orchestra upon a permanent financial footing, can not be too highly appreciated. The very best way to show your appreciation of Mr. Levison's sacrifice is to assist him in his praiseworthy enterprise.

Either you are interested in or fond of music or you only pretend to be. If you are, and if your musical pretensions are not based upon purely selfish motives, you will do everything in your power to help in the campaign to make the symphony orchestra permanent. By doing this you not only assist in doing your share to give the city one of the best orchestras in the country, but you help yourself by increasing a love for music, a respect for musicians and an ally in the education of young people insofar as musical taste is concerned. The Pacific Coast Musical Review sincerely trusts that the campaign now under way to improve the financial condition of the San Francisco Symphony Orchestra will prove a brilliant success and that within a short time those in charge will be able to announce that their contributions have leaped over the top.

SIGNIFICANCE OF MUSIC WEEK

Although Music Week will have become history by the time this paper reaches its readers we are not able to include in this edition the various comments we wish to make on individual events. This must await the next number inasmuch as our space is always limited. This is specially true at the end of the season when so many teachers and resident artists wish to take advantage of the close of the regular season to have their chance to exploit their accomplishments. Many concerts that should be taken care of in this edition must be reviewed in the next number.

Music Week is a particularly difficult problem to handle. There are so many concerts that no music paper can furnish a sufficiently large staff to cover all events. From this paper's standpoint Music Week does not add to the professional music season. The Pacific Coast Musical Review has Music Week all year around. But there is an element in this community to whom such a period of Music Week means a great deal and this element is the younger music colony of the city. School children, young students and those unable otherwise to come before the public have here a chance to display their accomplishments.

The Exposition Auditorium, the Public Library, the public schools, the parochial schools, choruses and brass bands as well as orchestras—all have their place during Music Week. Chester Rosekrans founded this idea eight years ago and thanks to him San Francisco is the pioneer of Music Week. The idea has been taken up throughout the country until 1500 cities in the United States are commemorating this event. The music trade has found Music Week a worthy and advantageous stimulant and is now giving it its whole-hearted support. A result of this support was the remarkable band contests which proved one of the principal features of Music Week. The piano contest is also one of the special events traceable to the interest of the music houses. Thus while the Musical Review is not able to give Music Week the attention which it deserves, nevertheless it is in absolute sympathy with the idea and trusts that it will become a permanent feature in our civic life.

Musical Review

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CONCERT REVIEWS

By ALFRED METZGER

Paderewski made another of his frequent appearances in San Francisco at the Exposition Auditorium on Sunday afternoon, April 29, under the management of Selby C. Oppenheimer. About 5000 people were in attendance, many of whom regard the distinguished artist as the foremost in his particular field. As is well known to the readers of the Pacific Coast Musical Review, the writer has never counted Paderewski among his favorite pianists. In view of the enthusiastic following which Paderewski has among the musical public we have tried hard to discover wherein our judgment is at fault, but the oftener we hear this artist and the more attention we pay to his interpretation, the more do we become convinced that the reasons for our opinion are well justified.

That Paderewski's personality seems to exercise a strong influence upon the opinion of otherwise fastidious music lovers and also upon that of a large portion of the profession is evidenced by the fact that those agreeing with us in our estimation of his playing and acknowledging his shortcomings nevertheless maintain that in spite of these shortcomings the artist remains at the head of present-day piano virtuosi. It is impossible to convince them that an artist revealing the shortcomings which Paderewski does can not possibly be the greatest among his colleagues. They have decided that according to their ideas Paderewski is the "king" of pianists, no matter how many faults one is able to find with his playing.

Furthermore, they resent our stand that an artist charging \$5 a seat, heralding his supremacy among his contemporaries, being advertised as the example of what a great pianist should be, must of necessity prove his title to this supreme position. We are further criticized for being severe in this case. At the same time we have heard other pianists, whom we consider superior to Paderewski, unmercifully "raked over the coals," because their ideas of interpretation do not dovetail with the ideas of some of their hearers. Notwithstanding the difference that exists between our opinion of Paderewski's interpretations and that of some of our friends and readers, we insist that we are sincere in our attitude, that we expect Paderewski to meet the artistic requirements of a great artist and that if he

does not do so, no matter how much we may admire his personality, he is subject to critical review. As long as we try to show why we differ in our views and as long as we point out the deficiencies as we hear them, we have just as much a right to our opinion as those who do not agree with us.

Take for instance this most recent appearance of Paderewski's in this city. Among the compositions he interpreted were Schumann's Symphonic Etudes and Beethoven's Moonlight Sonata. We preferred the artist's interpretation of the former work to that of the latter. But in both instances he revealed tardy tempi. Especially was this the case in the Beethoven sonata where the last movement marked "presto agitato" was interpreted sufficiently slow to be taken for an "andante." Furthermore, Paderewski occasionally adds extra notes and leaves out notes elsewhere when such addition or omission does not make any artistic sense, nor add to the beauty of the composition.

In the Liszt arrangements of the Schubert songs there was missing that suavity of phrasing, that "singing" legato playing and that emotional accentuation (crescendo, decrescendo, accelerando, diminuendo and other expressions of shading) which these songs must exhibit if they are to retain that "Schubertesque" grace and melodic richness which the songs themselves contain. It is the same with the Chopin interpretations. Certain runs and scales lose all their beauty when lightness of touch, pianissimo, fortissimo and intermediate degrees of shading are not predominant in the playing. One of De Pachmann's most exquisite effects, for instance, is his fine legato playing of chromatic runs with a fading out into the tiniest pianissimo. There seemed to us lacking throughout Paderewski's interpretations a certain concentration of mind without which effective artistic performance becomes impossible. Most of the time his playing sounded most indifferent and lacking in zest.

Even technically one can not say that Paderewski met the requirements of an artist whose followers claim him to be at the head of his class. There was a time when technical precision was not always necessary in order to be regarded as a great pianist. That time has passed. Now, when mechanical instruments make the people familiar with technical perfection, when many young students overcome technical intricacies in an astounding degree, when people are not surprised to find children of from seven to 12 years of age play technically without a flaw, when, as we heard the other day, a girl of about 10 years can play Bach's Italian concerto with astonishing facility, an artist who is announced as "king" of pianists, can not be forgiven for so many technical errors as Paderewski exhibited on this most recent occasion.

There has always been a certain imaginary "halo" placed around the Paderewski head by his loyal admirers. We envy them their ability to lose his many shortcomings in the enthusiasm of their admiration, but we certainly can not understand why those of us who are of a different opinion should be regarded as instruments of offense against their taste simply because we are not subject to the hypnotic power which the artist seems to wield over such a large number of musical people.

The Wind Instrument Ensemble of San Francisco gave the third concert of its third series at the Fairmont hotel on Friday evening, April 27. This important institution has been reorganized recently by Manager Lulu J. Blumberg, its present personnel being: Flute, Willard J. Flashman; clarinet, Nicola Zannini; oboe, Vincent Schipillitti; horn, Charles E. Tryner; bassoon, Ernest Kubischek. On this recent occasion Margo Hughes was the pianist, which position she occupies regularly. There is no gainsaying

the fact that wind instrument ensembles must be counted among the rarest of instrumental organizations and also among the most difficult to gain a foothold in a musical community. At best an entire program of wind instrument compositions becomes exceedingly tedious, unless it is selected with artistic taste and interpreted with exceptional musicianship.

The fact that the audience, large in number, which assembled on this occasion, retained its interest throughout the program and remained in its seats until the end, applauding heartily and spontaneously after every number, is ample evidence that the Wind Instrument Ensemble of San Francisco has become a valuable factor in the city's musical life. There was evident throughout a certain ease of execution, a delightful balance of tone quality, an exceedingly pleasing uniformity of pitch, and quite a gratifying intelligence of interpretation. There was also a pleasing contrast in the construction of the program. Every one of the members of the ensemble acquitted himself with commendable proficiency.

We can not imagine a better equipped pianist, both technically and temperamentally, for ensemble playing than Margo Hughes. She understands so well how to blend her tones with those of the ensemble and grasps so readily the musical significance of the works that at no time does the piano overshadow the other instruments nor does it at any time become obscure. Furthermore, Mrs. Hughes is very musical and sensitive to every emotional nuance. She adds to her numerous artistic qualifications an impressive personality that makes itself felt throughout her presence on the concert platform. The following exceedingly interesting and representative program was presented: Quintet—Lithuanian Suite op. 23 (Laurischkus); Five Tone Poems op. 34, with piano (H. K. Schmid); Trios—Morceau (H. Brewster-Jones), for flute, bassoon and piano, Tarantelle (ph. Gaubert), flute, oboe and piano; Sextet—Perpetuum Mobile op. 257 (J. Strauss), arranged from the orchestral score for flute, oboe, clarinet, horn, bassoon and piano by Miss Lulu J. Blumberg; Quintet, op. 16, E flat major, by Beethoven, for oboe, clarinet, horn, bassoon and piano.

The five tone poems were specially interesting inasmuch as they represented five different solos for oboe, clarinet, bassoon, horn and flute, respectively. The musicians interpreting these solos exhibited their unquestionable craftsmanship by phrasing these solos with decided taste.

Miss Blumberg announces another series of concerts by this Wind Instrument Ensemble for the season 1928-1929 and it is hoped that the interest in these events will not only be retained but will increase in the ratio of the artistic value of the series.

Ernest Bloch's lecture series, which took place at the Paul Elder Gallery on March 26, April 9 and April 23, and which bore the general title of The Meaning of My Creative Work, really defies a detailed description in cold type. Either it is necessary to quote verbatim, long passages of the discourses or to reproduce in the writer's own language a sufficiently extensive copy of the lectures to give the reader an accurate idea as to Mr. Bloch's highly intellectual, frequently philosophic, and occasionally humorous dissertations on his work and life. There is so often a tendency prevalent to misunderstand the printed word, especially when it describes addresses, that we found it dangerous to give our impression of Mr. Bloch's unusually edifying lectures without creating misunderstandings in the minds of our readers.

We can, however, state without reservation that Mr. Bloch's lectures should be heard

by everybody. He possesses the faculty to bring out highlights of his life which apply to most of us, possibly in a less striking degree, but nevertheless applicable to our own experiences. Mr. Bloch had the same misunderstandings, failures, successes, triumphs, annoyances, disillusionments and other experiences so familiar to us all. He met them with greater fortitude, more patience, more equanimity and greater human endurance than most of us do. This no doubt was due to his fine sense of humor which crops out between the lines of his discourses and which, by people not sufficiently apt in their grasp, may not always be accepted in the spirit in which Mr. Bloch delivers it, but for all that it is humor of the highest form.

It is always interesting to discover the mental processes that combine to create a beautiful work of music, and it is still more interesting to find a man who so eloquently describes his emotions associated with his creative work as Mr. Bloch does it. To listen to Mr. Bloch is not only an educational experience of the highest order, but it exercises an influence upon your mind that, in case you are sufficiently receptive, it will arouse in you a desire to give expression to your own thoughts and emotional ideas.

Emma Mirovitch, contralto, and Max Panteleieff, bass, both of the Russian Grand Opera of Petrograd, assisted by other prominent artists, gave an enjoyable program of vocal compositions at Native Sons Hall on Saturday evening, April 21. A large audience which enthusiastically applauded the artistic interpretations of all the participants thoroughly enjoyed the following program: (a) La Spanola (G. Rosey), (b) Santiago (A. Corbin), Bancitaly Orchestra, C. Shanovsky, conductor; Dramatic Sketch—M. Panteleieff and E. Fisher; Pizicatti (Delibes), Helen Hoglund; Picture of the Eighteenth Century, Miss Consuelo Cloos; Fire Dance (A. Rubinstein), George Chaffe; Prologue of the opera Demon (A. Rubinstein), Emma Mirovitch and Max Panteleieff; Glory of Russia (Yakov Krein), Bancitaly Orchestra, C. Shanovsky, conductor; at the piano, Alda Astory and Patricia Rene; at the harp, Ruth Kara George.

Ernst Bacon, pianist, and Dorothy Minty, violinist, gave a sonata evening at Century Club Hall on Thursday evening, April 26. The program included: Sonata in A major (Cesar Franck); Sonata in C major (Mozart), Sonata in D minor (Brahms). This was unquestionably a program of the most superior artistic character. Both Miss Minty and Mr. Bacon belong to the more serious type of our resident musicians. They understand that, in order to interpret the works of the masters, adequate preparation is necessary and sufficiently serious study must have been applied to such preparation to obtain definite artistic results. Both requirements seem to have been met to a marked degree by these artists. They could not have selected three compositions of a more representative artistic nature, nor of a more diverse character than these sonatas by Franck, Mozart and Brahms, and yet they interpreted them with a measure of versatility and an individuality of style which made a decided impression. From a technical as well as musicianly point of view these artists gave satisfaction to a select audience that did not fail to give vent to its gratification in a most decisive manner.

Hans Niederhofer, baritone, an artist pupil of Josef Greven, gave a recital in California Hall on Thursday evening, May 3. A most ambitious and artistically-taxing program had been prepared by Mr. Niederhofer which would have done credit to a far more experienced artist than this young baritone. A large and enthusiastic audience assembled

to do honor to the young singer, who is about to leave for Europe this month, where he will study and observe musical conditions. Mr. Niederhofer has a very pleasing tenor voice of exceptional range, compass, timbre and volume. His German songs in particular are sung with comprehensive artistic expression and his diction has been well taken care of. Mr. Niederhofer makes the impression of being a serious student who, under adequate tutorship, endows important gems of vocal literature with intelligent expression.

The complete program rendered by Mr. Niederhofer was as follows: (a) In questa tomba—Latin (Beethoven), (b) La Partida—Spanish (Alvarez), (c) Prologue from Pagliacci—Italian (Leoncavallo); (a) Hueska Ballad—German (C. Loewe), (b) Drei Wanderer—German (H. Hermann), (c) Verborgeneheit—German (Hugo Wolf), (d) Frühlingsfahrt—German (R. Schumann), (e) Morgen—German (Strauss), (f) Am Meer—German (Schubert); (a) Obstinat—French (de Fontenailles), (b) Sunset—English (D. Buck), (c) The Last Hour—English (Kramer), (d) Hail and Farewell—English (Osgood), (e) The Hunters' Loud Halloo—English (O'Hara), (f) Sehnsucht—German (Schiller) (g) Nahe der Geliebten—German (Schiller); Wie oft in Meeres tiefsten Grund, Air from Der fliegende Holländer (Wagner).

EDWIN LEMARE GIVES RECITAL

Edwin H. Lemare, world-famous organist and composer, whose artistry thrilled thousands of visitors at the Exposition in 1915 and who later served as San Francisco's own municipal organist, will give an "all Lemare recital" on the great pipe-organ in Civic Auditorium the night of June 5, the auditorium committee of the board of supervisors announces.

No admission will be charged by the city for the Lemare event, as the recital will be in the nature of a home-coming and reception by the people of San Francisco, who took the great organist to their hearts many years ago. Chairman James B. McSheehy and Supervisors Franck R. Havenner and Warren Shannon of the auditorium committee have been co-operating with City Auditor Thomas F. Boyle, personal friend of Lemare, to make the concert one of the greatest in the history of civic music.

Lemare's last recital here, about two years ago, proved a magnet for more than 10,000 music lovers. The concert was given an ovation second to none ever staged in the auditorium. The organist's original compositions number more than 200, among them being the famous Andantino, from which the lilting, popular Moonlight and Roses was written.

Since last appearing in San Francisco, Lemare has given recitals throughout the United States and is at present in the South. His triumphs have been a by-word in the world of music. While in San Francisco he will be the guest of honor at functions staged by the Organists' Guild, the Bohemian Club and other organizations.

Among the numbers selected for the "all Lemare recital" will be the Thanksgiving March, Chant du Bonheur, Rondo Capriccio, The Summer Sketches and the ever popular Andantino in D flat. The auditorium committee has invited the public of San Francisco to attend and welcome the great artist and former San Franciscan.

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Immortality	Lohr
In the Garden of Tomorrow.....	Deppen
Little Gray Home in the West.....	Lohr
Little Love, a Little Kiss.....	Silesu
Love's a Merchant.....	Carew
Ma Curly Headed Babby.....	Clutsam
Mammy's Precious PickanInny.....	Goodman
Market	Carew
May Morn'ing, A.....	Denza
Mellsande in the Wood.....	Goetz
Mother o' Mine.....	Tours
My Ship.....	Del Riego
O Dry Those Tears.....	Del Riego
Oh! For the Wings of a Swallow.....	Lohr
One Little Dream of Love.....	Gordon
Over the Waters Blue.....	Clarke
Piper of Love.....	Carew
Ragged Vagabond	Randolph
Rose in the Bud.....	Forster
Rose of My Heart.....	Lohr
Roses of Picardy.....	Wood
Sea Rapture	Coates
Slave Song.....	Del Riego
Smile Through Your Tears.....	Hamblen
Somewhere in This Summer Night.....	Carew
Song of Songs.....	Moya
Song of the Soul.....	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden.....	Del Riego
There's a Song in My Heart.....	Hamblen
Three for Jack.....	Squire
Thought of You.....	Lohr
Three Little Fairy Songs.....	Besly
Tick Tick Tock.....	Hamblen
Tiptoe	Carew
Wake Up	Phillips
Way to Your Heart.....	Lockhart
When Eventide Closes.....	Jonas
Where My Caravan Has Rested.....	Lohr
World Is Waiting for the Sunrise.....	Seltz
You in a Gondola.....	Clarke

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Devotion	Wood
Hallowed Hour	Wood
A Little Prayer.....	Hamblen
Little Son	Axt
Needing You	Deppen
Over the Meadow.....	Carew
The Rose of Memory Lane.....	Gordon
The Sacred Flame.....	Hamblen
When Shadows Fall.....	Loth

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HILLSBOROUGH CONCERTS

With the first concert of the series to be given during the summer in the delightful Woodland theatre at Hillsborough scarcely more than a month away, active preparations have already been commenced at the theatre in anticipation of the season.

Since little more than the concrete stage and gradings for the rows of chairs are of a permanent nature, aside from the trees which form the natural boundaries of the theatre, considerable work is entailed each season to re-create the setting which makes such an ideal one for these Sunday afternoon concerts in the open.

Early in the season many shrubs and hardy plants are placed so that by midsummer, when the concerts start, they are a definite part of the decorative scheme carefully worked out in advance. Much credit is due to the officers and members of the Hillsborough Garden Club, who each year expend no little time and effort in preparing the surroundings of the theatre so that the natural beauty of the spot will be enhanced without in any way giving the impression of artificiality.

The vines and flowers which are used are selected with an idea of their fitness to the landscape as it presents itself to the audience and every effort is made to avoid having any part of the scheme unduly conspicuous or unrelated to the picture as a whole.

The picturesque, gnarled old bay trees which were retained within the area of the theatre when it was planned form an artistic background and since the laurel is a classic plant long associated with many forms of art, it has been quite generously used in flanking and outlining the stage boundaries.

Awnings are being erected to supplement the shade of the trees and every effort is being made to insure the maximum comfort of the patrons who take advantage of these concerts given in the open. Three conductors of international prominence, Albert Coates of London, Bernardino Molinari of Rome and Ossip Gabrilowitsch of Detroit, have been engaged to conduct the personnel of the San Francisco Symphony Orchestra secured for the eight concerts.

No small part of the charm of the Woodland theatre is the delightful informality which is in order, permitting guests to sit in any location they choose within the reserved section designated by coupon.

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CAILLEAU PUPILS RECITAL

One of the most enjoyable pupils recitals the writer has attended was the one given by Mme. Rose Relda Cailleau at the Fairmont hotel on Wednesday evening, April 25, before a very large audience. Nine students participated in this event and the program began and ended with an ensemble, the opening number being Thank God for a Garden (Del Riego) and the closing number consisting of Piper of Love (Carew). Well-matched voices singing with fine effect pleased everyone present.

Harry McKnight, tenor, assisting artist, sang Myrra (Clutsam) and Elucevan le stelle from Tosca with a ringing voice and effective spirit, receiving prolonged and hearty plaudits. Dorothy Lesser used her clear soprano voice with much effect in Wake Up (Phillips) and Brown Bird Is Singing (Wood). Myra Daly made an excellent impression with her flexible voice and charming interpretation of Cadman's My Thoughts of You and La Forge's Song of the Open. Nellie Mahoney received spontaneous applause by singing Tosti's L'ultima canzone and Puccini's Quando m'en vo with pleasing style, pliant voice and fine diction.

Naomi Cunningham interpreted Curran's Dawn and Gilberte's Spring Serenade with a rich voice of mezzo character and with a display of poetic instinct. Mrs. Starr Bruce received a well-merited ovation, because of her natural judgment of expression and concise diction. She sang Gounod's Ave Maria and Toselli's Serenade. On both occasions she was ably assisted by the musicianly cello obligato of Grace Becker. Elizabeth Magee revealed a voice of exceptional warmth and richness which was true as to pitch and which was employed with an exceedingly discriminating emotional instinct. Her selections were: Till I Wake (Finden) and Foletta (Marchesi).

Ursula Murphy, the possessor of a lyric soprano of the utmost limpidity, sang with an ease and repose that was delightful. She is particularly endowed with a temperament that both as to facial expression and emotional warmth accentuates the message contained in the composition. She sang Un bel di vedremo from Butterfly (Puccini) and a Heart That's Free (Robyn).

Marion Henley closed the program. She belongs among the very best young singers we have heard recently at students' recitals. Her fine, pliant soprano voice is steady, clear and even. It has an unusually wide range, the high notes being particularly clear and true and used with the utmost judgment and discrimination. Her colorature work is indeed praiseworthy, this is specially true of both her legato and staccato singing. She phrases intelligently, sings true to pitch and enunciates clearly. There is no reason whatever why Miss Henley should not anticipate a brilliant future. She sang Proch's Variations and Eckert's Swiss Echo Song.

Upon insistence on the part of her audience, Mme. Rose Relda Cailleau was prevailed upon to sing Strauss' Voce de Primavera in a finished artistic style and with her well-known flexibility of voice and intelligence of expression. A. M.

Vladimir Shavitch, conductor of the Syracuse Symphony, won great acclaim from both public and press as guest conductor of the Detroit Symphony Orchestra at its fifteenth pair of concerts March 29 and 30. The program included Vivaldi's Concerto Grosso, Strauss' Till Eulenspiegel, Converse's Flivver Ten Million (first performance in Detroit), and works by Wagner. Mme. Tino Lerner was the soloist of the occasion. Mr. and Mrs. Shavitch and their daughter, Dollina, sailed for Europe on the S. S. Berengaria, April 4. Mr. Shavitch will conduct in Moscow, Charkow, Kiev, Odessa and Leningrad at the invitation of the Soviet State Academy of Fine Arts.

KOECHLIN DUE THIS MONTH

Charles Koechlin, French composer and lecturer, is due in this city within the month. He comes to lecture before the University of California summer session and to give other talks and assistance to the Musical Arts Studios in Oakland. At the latter place, Koechlin's former pupil in Paris, Catherine Urner, will present him to musicians of the bay region, many of whom are awaiting his arrival with pleasure.

His name is international and Koechlin is active in many branches of musical art not only in composition but as lecturer at the Sorbonne, a member of the jury of the International Music Society, which selects programs for the annual European convention; head of the Paris technical board of Pro Musica and one of the founders, together with Faure, Gedalge and similars of the Societe Independente.

A collaborator with Debussy, he has been a student under Massenet and Faure, and his compositions, especially songs, have aroused the international critic, E. H. C. Oliphant, to the following: "He has extraordinary range besides the high level which he maintains; lyrical rapture, dainty grace, playful humor, tragic gloom, tender pathos, barbaric grandeur, haunting dread and poignant grief all have their place in Koechlin's wonderful volumes of song. He has hatred of the commonplace, and freedom from scholastic restrictions."

Koechlin may be found from now through August at 520 Sycamore street, Oakland, where hours will be set aside for the receiving of those who wish to consult Koechlin.

CADMAN OPERETTA PREMIERE

Charles Wakefield Cadman, distinguished American composer, seems to be "hitting the trail" in his composition work these days. He has just completed an operetta, The Golden Trail, descriptive of the gold rush days of '49. This work is to the music world what the Covered Wagon is to the motion picture world, historically interesting and picturesque. The libretto is from the pen of George Murray Brown, Canadian author, who also supplied the text for Mr. Cadman's operetta Lelawala, which has been very successfully produced in high schools the country over. It is of interest to note that Mr. Cadman's Sunset Trail, just heard in New York and Chicago, will have its Los Angeles premiere on May 22.

The Choir of the Russian Cathedral of San Francisco sang for the 11:00 o'clock service at Stanford University on Sunday, April 29, and Warren D. Allen played the following program of Russian music at 4:00 o'clock: Prelude in G minor (Rachmaninoff); Nocturne, At the Convent, Finale to Act 1, Prince Igor (Borodin); Music of the Spheres (Rubinstein); Berceuse and Finale from the Bird of Fire (Stravinsky).

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PASMORE TRIO CONCERT

The Pasmore Trio, Mary Pasmore, violin; Suzanne Pasmore, piano; Dorothy Pasmore, cello, gave an unusually well-chosen program in the terrace room of the Fairmont hotel on Thursday evening, April 26, before a large and most demonstrative audience. The program consisted of 'cello solos, piano solos and violin solos, and the concluding number was Tschaiakowsky's Trio in A minor op. 50. These three young ladies are so well known to San Francisco music lovers that it is almost unnecessary to enumerate their artistic qualifications. On this occasion, as well as on all previous ones, these instrumentalists displayed that sincerity of purpose, that flexibility of tone, that individuality of conception and that technical proficiency which at all times forms the essential feature of their performances.

It is always a sincere pleasure to hear and watch these young artists. They take their work so seriously and devote to their task that concentration that always forms part of a genuine artist's work. Their audience consisted to a large degree of representative musical people who assembled to bestow their approval upon their colleagues. Specially noteworthy was the performance of the Tschaiakowsky Trio, which, although a work of considerable length, proved, under the influence of these players, charged with so many contrasts that the otherwise tedious repetitions were considerably ameliorated.

The complete program was as follows: 'Cello Solos—Romance from Concerto op. 129 (Schumann), Allegro Appassionata (Saint-Saens); Piano Solos—Gavotte (Sgambati), Berceuse (Palmgren), Hopak (Mousorgsky); Violin Solos—Le Printemps (Milhaud), Nigun (Improvisation) (Bloch), Fuge (Tartini-Kreisler); Trio in A minor op. 50 (Tschaiakowsky).

EMILIE LANCEL RECITAL

Owing to the fact that this issue is somewhat delayed, we are able to review the first of three programs given by Miss Emilie Lancel at Hotel Stewart, this month. This event took place on Tuesday afternoon, May 15. Miss Lancel has divided these three programs into a series which she entitles A Miniature History of Song, and the first event included French and German folk songs. Every number of the program was preceded by Miss Lancel with a few explanatory remarks, and we want to express our pleasure derived from hearing these remarks. Miss Lancel, unlike most singers who explain their songs, has studied her material thoroughly and transmits her ideas in a most interesting and concise manner. She acquired accurate knowledge which she dispenses so that all may understand. In a very brief time Miss Lancel gives you a volume of information.

Furthermore, Miss Lancel sings her folk songs with that simplicity and lack of strain which gives them so much charm. In a very gentle and simple way Miss Lancel delivers the strains of these songs of the people, thereby accentuating their greatest attraction. We have never heard an interpreter that possesses a finer facility to get at the marrow of a folk song than Miss Lancel has. There is nothing more beautiful than a simple folk song interpreted without ostentation. Therefore, we can not imagine a more enjoyable pastime than to listen to a folk song recital by Miss Emilie Lancel.

The complete program was as follows: *Chatelain de Coucy* (Troubadour 1180 A. D.)—*Quand le Roussienol*, Thibaut de Champagne (Trouvere 1235 A. D.)—*Pour mal tems*, Neidhardt von Reuenthal (Minnesinger 1200 A. D.)—*Sommerlied*; *Adam de la Hale*—*Rondel* from 1st opera comique, Liron-Lirette—ancien Vaudeville, Four German Folk Songs—15th Century, Four English

Folk Songs—16th Century, Four French Folk Songs—15th to 17th Century.

John C. Manning played the accompaniments in full sympathy with the atmosphere established by the soloist.

PASMORE PUPILS' RECITAL

Henry Bickford Pasmore introduced a number of his advanced pupils in two programs of his own compositions at the Pasmore Studio, 2532 College avenue, Berkeley, on Monday evenings, April 16 and 23. The writer was only able to attend the first of these two concerts and listened with great interest and pleasure to Cleo Rorden Nash, Gladys-Mary Campbell, Theresa Zahnatyn and Wilson Taylor. Every one of these young singers revealed an excellent voice and a very intelligent mode of interpretation.

What we considered particularly interesting was the fact that every one of these interpreters grasped the significance of the composition and succeeded in solving the message which the composer intended to convey. Their success was so marked that the audience was singularly responsive and expressed their gratification with far more than the usual perfunctory outburst of approval. There were almost invariably demands for encores, which occasionally put the supply of Mr. Pasmore's compositions to a severe test.

Another interesting part of these programs was the fact that the singers were not only efficient soloists, but qualified with equal success as ensemble singers. The California Trio, consisting of Maria Radaelli, Pearl Davis and Merle Scott, distinguished themselves in five-part songs for three women's voices. They sang with finely modulated voices, observed the pitch and, like the soloists, employed excellent diction and phrasing.

Gladys-Mary Campbell, Cleo Rorden Nash, Wilson Taylor and H. B. Pasmore delighted their hearers with two-part songs for four mixed voices. Here also the ensemble work was most gratifying and the spirit of the composition was adequately accentuated. The Pasmore Trio—Mary, violin, Suzanne, piano, and Dorothy, cello—contributed instrumental numbers, both as soloists and ensemble players. Their artistic faculties are so well known to our readers that we need only say that their reputation and artistry was sustained at this time, as it always is.

H. B. Pasmore is to be highly complimented for the success of the program as well as for the musicianly quality of his compositions and vast variety of their moods. The two programs were selected from the following list and each event lasted about an hour and one-half, the time being somewhat extended because of the demand for encores: Instrumental—(a) trio for piano, violin and cello—Romance, arranged from Violin Concerto (Chinese themes), (b) trio—Confucius, (c) violin solo—Berceuse, (d) cello solo—Barcarolle and Legends (Chinese themes), (e) The Tin Whistle, the Pasmore Trio; Mary, violin, Suzanne, piano, Dorothy, cello; part songs (three women's voices)—(a) I Made a Little Song One Day (Bates), (b) Beware (Longfellow), (c) The Brass Band (Keeler), (d) Oh That We Two Were Maving (Kingsley), (e) Wild Woodland Bogies (Keeler), the California Trio, Maria Radaelli, Pearl Davis, Merle Scott; part songs (four mixed voices)—(a) A Summer Song (anonymous), (b) Wedlock (Jean Inglow), Gladys-Mary Campbell, Cleo Rorden Nash, Wilson Taylor, H. B. Pasmore; songs—(a) Danny Deever (Kipling), (b) Dollv (Austin Dobson), Otis Marston; (a) Israfel (Poe), (b) The Tryst (Chinese 825 B. C., trans. Wadell), Cleo Rorden Nash; (a) The Mountains (Keeler), (b) What Can a Little Baby Do (Keeler), Elza Gilraith Calfee; (a) Where Cowslips Grow (Keeler), (b) Daisies (Ina Coolbrith), Gladys-Mary Campbell; (a) The Shi I in Tree—trio accompaniment (Chinese), (b) Harmony—violin obligato (Dryden), (c)

The Muscalle Family (anonymous), Theresa Zahnatyn; (a) The Miller's Daughter (Tennynson), (b) Summer Wind (Elliott), (c) My Love Is Not as Your Love Is, Louise Wobber; (a) Love's Arrows (from the Sanscrit by Ryder), trio accompaniment, (b) I'll Never Cease Loving Thee, Wilson Taylor.

DOMINICAN COLLEGE CONCERT

The Dominican Conservatory of Music of the Dominican College in San Rafael presented Ruth Williams, contralto, on Sunday afternoon, April 22, in an excellent program in which the German classics predominated. It is indeed very rare that we hear a young artist so splendidly endowed with a voice of striking beauty and an intelligence so pronounced that she can interpret a program that puts such great demands upon the artist as the one selected for this occasion. As a rule we do not favor young students interpreting compositions apparently beyond their grasp, but Miss Williams has been prepared with such thoroughness as to her capabilities that even though she is youthful in experience, her intelligence is sufficiently developed to cope with the difficulties of the songs she sang.

She possesses a voice of singular smoothness and velvety timbre. It is a genuine contralto voice which is indeed very rare nowadays. This excellent vocal organ has been trained so that the low, middle and high tones are evenly placed and that at no time does the young singer strain her tones beyond their natural beauty. Furthermore, and that is something also very rare, the young singer enunciates perfectly. Whether she sings in English, German or Latin, her pronunciation is correct and lacking in any serious dialectic faults.

Her phrasing makes the impression as if she understands what she sings, and not, like so many students, sings merely words without grasping the sentiments they represent. It was a delight to listen to Miss Williams' interpretation of *Allerseelen* by Strauss, *Mondnacht* by Schumann, *Verborgenheit* by Wolf, *Mausfallen-Spruechlein* by Wolf, *Panis Angelicus* by Franck, *Feldeinsamkeit*, *Sandmannchen* and *Standchen* by Brahms. Teacher and pupil deserve the highest commendation, and while it would be folly to assert that Miss Williams is a finished artist—no artist is ever finished—we do not hesitate to say that she is on the road to a brilliant career. A. M.

SUMMER SYMPHONY CONCERTS

A sale of subscription books unprecedented in the history of the San Francisco Summer Symphony series is announced for this year by Manager Tom C. Girton, who is working on the campaign. Tom Boyle, city auditor, is treasurer of the association. The conductors of the 10 concerts will be Bernardino Molinari, Albert Coates, Ossip Gabrilowitsch, Dr. Hans Leschke and Mishel Piatro. Piatro, regular concert master of the San Francisco Symphony Orchestra, is a native of Kerz, Russia. He studied violin at the St. Petersburg Conservatory with Leopold Auer. He has toured in Europe, America and the Orient, and is considered one of the most brilliant exponents of his instrument before the public.

PIANO AND VIOLIN RECITAL

Lorraine Ewing, pianist, assisted by five of her advanced students, and Miss Myra Keplinger, violinist, gave an afternoon of music on April 29 at the Presbyterian Home in San Anselmo. The program included piano numbers of Chopin, Grieg, Liszt, Debussy, Bach and Paderewski, violin numbers by Cui and Kreisler and a piano duet played by Elaine Silva and Miss Ewing. An enthusiastic audience from San Rafael and San Anselmo greeted the performers.

MUSIC IN MOTION PICTURES

Jesse L. Lasky Gives Interesting Information Concerning Necessity of Music in Connection with Moving Picture Industry

That spark which brings about the display of all human emotions in their varying range lies caged within the fragile shell of a violin or in the polished tomb of a piano.

Music plays a vital part in the making of a motion picture, as well as in its showing at a theatre, in the words of Jesse L. Lasky, first vice-president of the Paramount Famous Lasky Corporation, who is now in San Francisco participating in the annual sales convention at the Palace hotel. Mr. Lasky is a firm believer in the power of music, having been a musician at one time both on this Continent and in the Hawaiian Islands. That was, however, before he became interested in a then infant industry—motion picture making.

"The strange power of music is put to odd uses in the Paramount studios in Hollywood," Mr. Lasky declared on his arrival. "The larger movie plants each employ some 20 musicians to release latent emotional bombs in the creative souls of actors. Ten of these artists are violinists and the other 10 are pianists. Half the number are from the Los Angeles Symphony and the Philharmonic orchestras. The balance hail from the orchestral pits of the southland city and from theatre bands in other parts of the land.

"All actors react to music just as a child reacts to the prospects of a luscious lollypop. Even the animals used in various pictures understand and are affected by tunes. Dogs love the strains of a violin, and the cat, the most difficult target of the photographer's camera, purrs contentedly when a piano starts playing. Even the ponderous elephant has his musical likes and dislikes.

"But it is with the needs of the human actors that the musicians are most concerned.

"If the scenario writer has a scene calling for the star to weep because she has been bitterly hurt, something must enter the star's soul that wounds her like the make-believe actions of the leading man. Tears can not be commanded to flow by the sheer power of will.

"That is where the musicians enter.

"Crowding closely to the grinding cameras, the pianist and violinist connected with the individual producing units try to absorb the action of the plot as though it were real. At the crucial moment, they begin to play. If the music is right, and if the musicians properly interpret the spirit of the action, the star is like putty as the strains of music envelop her.

"That is the older phase of the musicians' work—the phase that has been known in Hollywood for years. Only recently has it been discovered by progressive studio musicians that a baby can be lulled to sleep by music; that all the nerves of the body respond in different ways to the playing of music. It was learned while filming scenes for 'His Tiger Lady,' starring Adolphe Menjou, that Irving Berlin's The Song Is Ended will make a ferocious tigress sit up and literally smile for the cameras, and that the 1812 Overture will make that same tigress tear at the bars and release a thunderous roar."

Mr. Lasky says that he learned many years ago that each string of the violin is capable of transmitting a different emotion. Here is his chart:

- G—the intense emotions—hate, fear, anger, despair, utter desolation;
- D—tenderness, love;
- A—sympathy, understanding;
- E—happiness and pep.

"The first thought of the studio musician, playing music designed to create certain emotions in the actor, should be to place

himself in the position of the actor," Mr. Lasky said. "In other words, he himself should feel the mood the actor is trying to portray.

"Music for the motion picture studio should blend with the action that is taking place. It need not even be a connected melody, although it goes without saying that it must be correctly played. The music should be close to the action, but not loud, and should have an unbroken theme without cadenza or runs or anything that might detract the performer's attention. In other words, it must be played to be felt, rather



AUDREY BEER

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than heard. The tempo must change in accordance with the rhythm of the action of the picture."

Simple themes appeal to many actors just as strongly as tremendous numbers affect others. During the making of Anne Nichols' Abie's Irish Rose, a drama of love, Jean Hersholt brought forth tears with Boy O'Mine. Emil Jannings, during the making of certain scenes for The Patriot, demanded Andante, from Tchaikowsky's Fifth Symphony as the dominating number, and among others he requested for other scenes were Schubert's Ave Maria and melodies from the Chauve-Souris, the latter being

especially liked between scenes. Sacred music of any kind is enjoyed by this star and brings startling results during the making of highly dramatic scenes.

For emotional scenes, Pola Negri prefers Madra. Compositions by the Polish composer, Moniuszko, are also urged by her for heavy scenes in a picture. The spirit of Poland, her native land, lives in Moniuszko's works. For lighter scenes, Miss Negri asks for gavottes, enjoying mostly the Roccoko Gavot.

Clara Bow, Bebe Daniels, Richard Dix, Esther Ralston and others at the Paramount studios love jazz, for pep and merriment are the spirit of their productions. Music also serves another purpose at the studios. It lessens the noises of carpenters, the clicking of the cameras, the hissing of the lights—and that's why melody has come into the motion picture industry.

MRS. PARTON GIVES MUSICALE

In the Vendome Hotel, San Jose, on Wednesday afternoon, May 2, Mrs. Floyd Parton entertained about 200 guests, representative of San Jose's musical and social circles with a musical program presented by Grace Northrup, soprano; Easton Kent, tenor, and Marian Nicholson, violinist. Pearl Brandt was the accompanist. Not many musicians offer a program as well arranged and as thoughtfully interpreted as these artists. It not only embraced some of the very best musical literature, but contained sufficient variety to interest and appeal to the casual music lover and the discriminating professional.

It is not surprising that this recital proved one of the most enjoyable of the entire San Jose musical season. And this means a great deal in view of the fact that many prominent visiting artists include San Jose in their itinerary. It is a well-known fact that Grace Northrup is a musician who not only sings, but thinks and feels, who has imagination, decided authority and a knowledge of style; that Easton Kent is a California artist and one of whom Californians may be justly proud, who has a fine, ringing voice and is an impressive interpreter; that Marian Nicholson is a vigorous player, with a facile technique and individuality, who is not only interesting but charming and that Pearl Brandt is a pianist of unusual ability. Is it any wonder that this recital was successful?

What a delightful thing it would be if other social leaders would follow Mrs. Parton's example by entertaining their friends occasionally in a similar fashion. It would be the means of hearing a few of our resident artists, who, unfortunately, have little opportunity of exploiting their gifts.

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MUSIC CLUB CONVENTION

(Continued from page 1)

der the Stars," Mrs. Leiland Atherton Irish, and the report of the public school music chairman, Estelle Carpenter. Mrs. Mabee commented on the inclination of many church singers to look on their positions merely as steps to advancement and as a monetary matter, but believed this was giving way to a more general feeling of religious sympathy toward their work.

Miss Field said there are 143 music settlements in the United States. The two Western schools are in Los Angeles and San Francisco. The aim is to bring music to children regardless of their creed, color or capacity. Mrs. Irish outlined the development of the Hollywood Bowl project and its plans. Miss Carpenter told of the philanthropic work of music students in the schools in San Francisco. The afternoon program was devoted to a demonstration of public school music under the direction of Minerva Hall of Long Beach. The program included music by the combined elementary school orchestra, Ruth Grant, director; the Senior Girls' Glee Club of Woodrow Wilson High School, Charlot Brecht, director, and the Boys' Glee Club of Poly High, Mary Shouse, director. The remainder of the afternoon was devoted to a boat ride to points of interest, sponsored by the Long Beach Chamber of Commerce.

The California composers' program, May 1, was given in the Ebell Club auditorium, the composers represented being Arthur Blakely, Gertrude Ross, Kathleen Manning, Carrie Jacobs Bond, Herbert L. Clarke, Sol Cohen, Wells Hively, Charles Wakefield Cadman, Marguerite Baldwin, Elinor Warren, Lucille Crews, Mary Carr Moore, Grace Freeby, Frances Marion Ralston Baldwin and Abbie Norton Jamison. The artists presenting the program were Arthur Blakely, organist; Melville Avery, baritone; Kathleen Lockhart Manning, soprano; Sol Cohen, violinist; Wells Hively, pianist; Lucy Fuhrer Genter, cellist; Carrie Jacobs Bond, piano-logues; Marguerite Baldwin, soprano; Robert Alter, cellist; Herbert L. Clarke, cornetist; the Tuesday Musicale Choral Section of Pasadena, Mrs. Charles Blauvelt, director, sang one of Abbie Norton Jamison's choruses.

The annual banquet, held at the Ebell clubhouse, was one of the most enjoyable events of the various sessions, for it brought together one of the most notable groups of musical people that gathered during the several days of the convention. President Abbie Norton Jamison was the well-informed and witty toastmaster, introducing the various guests with intimate references to their musical activities. Carrie Jacobs Bond, Herbert Clarke, L. E. Behymer, Redfern Mason, Mrs. Mabee and a score of other people prominent in professional musical life or with musical connections were among the 200 seated at the board. The principal speaker of the evening was W. L. Stephens, the local superintendent of schools. The floral decorations were arranged and the satisfying menu was served by representatives of the Long Beach Ebell Club.

A large audience attended and applauded the song pageant, Wednesday evening, America Singing, at the Woodrow Wilson High School auditorium. The event was pretentious, colorful, well-staged and costumed and effectively lighted. The pageant was written and directed by Grace Hyde Trine, who herself represented Today, a striking figure in yellow robes. The various episodes furnished much of attractive interest and included the participation of the Cadman Creative Club of Los Angeles (Indian scene), Long Beach singers under L. D. Frey's direction (Plymouth days—1620); Matinee Musical Club (Colonial days—1770; Lillian Bowles, soloist; Janice Sprague and Jack Marchon, dancers); Wa Wan Club of Los Angeles (plan-

tation days—1860; Ruth Ryan Pederson, soloist; Master Wallace Connally, in a "speech," and male quartet—Messrs. Romanes, Williams, Tincher and Frey); Woman's Music Club of Long Beach (opera nights; soloists, Genevieve E. Marshall, Ruth Foster Herman, Bertha Brewster, and Mmes. Moore, Tincher, Weisberber; L. D. Frey, director); Los Angeles Oratorio Society, John Smallman, director (oratorio, three chorales from Bach were sung by a small chorus). Mission days—1800 was represented by soloists from the San Gabriel Mission Players. Bertha Miller English presented in song and costume, the picturesque covered wagon days—1849. The tenth episode, America Singing, was by the federation, assisted by the Woodrow Wilson High School glee clubs. L. D. Frey led the audience in the singing of America the Beautiful.

Mary Feltman was the harpist for the prologue and interlude. The staff included Bertha Miller English, general assistant; Ruth J. Burdick, art director, and Robert Trine, lighting.

An outstanding talk of Tuesday's press luncheon was Mrs. Isabel Morse Jones' plea for young artists. She emphasized the necessity of providing a suitable public hearing for them and to this end urged that clubs secure such artists as part of their year's program events. Assisting on musical preludes besides those mentioned, May 5, Pacific Coast Musician, were: Mrs. E. E. Tincher, Katherine Galloway Ethier, Myranna Richards Cox, Pauline Farquhar, Mrs. Russell Turill, Ruth Foster Herman, Genevieve Elliott Marshall, Mrs. Julian Campbell, Mrs. William R. Wright, Virginia Hubbard, Mrs. Edward Greene, Mrs. W. R. Oliver, Robert Edmunds, the Woman's Music Club String Sextet, and the string ensemble, Mmes. Allen K. Chase, Lorne Middough, Ahavny Torosian and Hensley; and Misses Phyllis Randall, Edna Schinnerer.

In closing the tenth annual convention, Mrs. Jamison, the president, expressed her appreciation of the hospitality of Long Beach, saying: "Because of the things you people have done, it was the most beautiful convention the federation ever has had. But holding the convention in Long Beach at this time would not have been possible without the foundation work laid by Lucy Wolcott, the first president of the Woman's Music Club."

MME. LISZIEWSKA'S CLASS

Madame Marguerite Melville Liszewska, pianist, member of the artist faculty of the Cincinnati Conservatory of Music, will return to California for the third consecutive season to conduct her summer classes in San Francisco under the direction of Alice Metcalf. The San Francisco class will be held in the Sorosis Club beginning July 9 and ending August 10. Madame Liszewska has been engaged for the Washington State Teachers' Convention meeting in Yakima, Wash., on June 19, 20 and 21, where she will give a series of lecture recitals.

The many pupils and admirers of Madame Liszewska are delighted that madame has practically adopted California as her summer home. San Francisco is the mecca for Madame Liszewska's pupils, who follow her here from various cities throughout the country. Several of madame's regular pupils at the conservatory are planning to come to the Coast so as to continue their work under her guidance throughout the summer season. From present indications it is quite safe to predict that her classes will be as large, if not larger, than those of previous years.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

MINETTI ORCHESTRA CONCERT

By CONSTANCE ALEXANDRE

One of the chief events of recent date was the concert of the Minetti Symphony Orchestra, directed by its founder, Giulio Minetti, in Scottish Rite Auditorium, Friday evening, May 18. The orchestra, consisting mostly of semi-professional musicians, confirmed the favorable impression created at its previous concerts—that it is a well disciplined organization that has become an interesting and permanent part in the city's musical activities. Giulio Minetti, fine, learned, sympathetic musician that he is, is doing something really meritorious by giving these concerts, and his orchestra is of immense educational and cultural value for several reasons, foremost among which is that Minetti is providing the opportunity for one to obtain the necessary practical experience that goes toward making a first-rate orchestral player, and he is making it possible for the rising generation of instrumentalists to familiarize themselves with symphonic masterpieces.

Upon this occasion, Mr. Minetti prepared a tastefully arranged program which opened with Dvorak's New World Symphony, at the conclusion of which the large audience accorded him a long series of enthusiastic and highly-merited recalls. The performance brought to light Mr. Minetti's sense of contrasts, nuances and withal the melodic line. The other purely orchestral number, Massenet's overture to Phedre, was given a stirring rendition. It was good conducting, good musicianship and good playing.

Anna Young, popular soprano, sang a group of two songs, Pergolesi's *Se tu m'ami* and Hollman's *Chanson d'amor*, and later in the program, appearing in the costume sent her from Italy by Leone Sinigaglia, sang the four Piedmontese folk songs he arranged. Mrs. Young is an artist who charms her audience with her beauty and delightful personality almost as much as she does with her pretty, light soprano voice, which has been schooled according to the best traditions. Notable among Mrs. Young's artistic assets are her diction, pure and understandable in all tongues, and her sense of style, which is never at fault and varies according to the sense of the song. The hearty applause tendered her was justified. Mrs. Young was indeed fortunate in having the assistance at the piano of that clever musician, Margo Hughes, whose playing was truly fine, the art of accompanying at its highest.

Mafalda Guaraldi, a pupil of Mr. Minetti's, played Vieuxtemps's *Ballade* and *Polonaise*, and played exceedingly well, with a warmth and breadth of tone, a sweeping bow and splendid technical assurance. Saint-Saens' *Piano Concerto* in C minor was played by Alice Redwill Miller with lovely tone, with seeming unconsciousness of its severe technical demands, with grace, vigor and enthusiasm. She gave evidence of admirable musicianship and artistry.

Elsie Cook Laraia, known professionally as Elsie Cook, representative in California of the Tobias Matthay school of piano playing, left for Europe last week, accompanied by her husband, William F. Laraia, violinist. While in London, Mrs. Laraia will work with her former teacher, Matthay, while Laraia will visit the Bologna Conservatory, where he was educated. Mr. and Mrs. Laraia will give joint recitals in England, France, Italy and Switzerland, and also take in the leading music festivals abroad. En route home Mr. and Mrs. Laraia will visit a number of the Eastern music colleges. Mr. Laraia plays a prominent part in the San Francisco Symphony Orchestra, while Mrs. Laraia is one of the busiest and most successful artists and pedagogues in San Francisco.

RECOLLECTIONS OF THE MUSICIANS CLUB

By JOHN HARADEN PRATT

(Continued from last issue)

After mass we adjourned to the priest's house for dinner. He (Father King) sat at the head of the table, and Mr. Sullivan, a large, rosy-cheeked man, at the foot, with a row of wine bottles down the line. It was a jolly meal, with various toasts. Father King led off with one to the composer of the mass, who was leaving to study composition in Paris. Holding his glass high, he exclaimed: "Let us hope that upon our young friend's return from his studies abroad he will be not only Mass-ten, but Mass-twenty." When he did come back the papers said that he came "bringing his mass under his arm, as it were."

In this digression I am making from the immediate doings of the club, it seems to me that the artists of the seventies and eighties were unfortunate in not having a musicians' club; so I am mentally endowing them with the status of membership *post non multo*—a kind of posthumous honorarium.

They were the representative musicians of those years. Among them was Mme. Inez Fabbri, of great musical volubility. I think of one other case. That was of a man, Anton Schott, who almost deluged the city with Wagner, with Mr. Fickenscher at the piano. I do not mean this in any uncomplimentary way. It was the power of the man, that in certain auditoriums nearly took the roof off. The following program is a sample. The place came near bursting.

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Duo.....*Fliegender Hollaender*

In which Senta meets the Dutchman, whose sad fate is already known to her and whom she is willing to save with her love.

MISS VOLTZ and HERR SCHOTT

In Fernem Land.....*Lohengrin*

Lohengrin tells his name, whence he came and the reason for his return to the Holy Grail.

HERR SCHOTT

Duo.....*Lohengrin*

In which Ortrud, while pretending to be Elsa's friend, tries to implant in her mind the first seed of distrust for Lohengrin.

MRS. RICHARDS and MISS VOLTZ

Preislied.....*Meistersinger*

According to an ancient custom of Nuremberg a prize was given for the best composition of song and poetry and the winners were made "Meistersingers." In this case the prize was Eva, the daughter of the president of the society, and was won by Walther in his beautiful prize song.

HERR SCHOTT

Isoldes Liebestod.....*Tristan und Isolde*

Love song of Isolde over the dead body of Tristan.

MRS. RICHARDS

Trio.....*Tristan und Isolde*

Scene from Act II. Love duo between Tristan and Isolde. Brangane, the companion of Isolde, keeps watch in the tower. (Her voice heard from without.)

MRS. RICHARDS, MISS VOLTZ and HERR SCHOTT

Erzaehlung.....*Tannhauser*

Tannhauser's narration, in which he relates his adventures at the Venusberg, his pilgrimage to Rome and the refusal of the Pope to grant his pardon.

HERR SCHOTT

Alfred Kelleher was a pupil of Manuel Garcia. I knew him in the eighties as teacher of vocal music in Mills Seminary, before it had grown into a college.

Ernest Hartmann was head of the piano department.

He was a commanding figure in the music world of that day, a high-spirited and austere gentleman. Once, when lunching with the Rev. Joseph Worcester in his cottage at Piedmont (the first building in California in redwood shingles), I met a lawyer of Berkeley who was a great stutterer, as well as a dear lover of music. I had been speaking of Mr. Hartmann and had said that he would have made a fine lawyer because he was sarcastic. Mr. Putnam replied:

"Who—who—who—would be—be—be—a law—yer, who could be a musician?"

Mr. Hartmann's touch was exquisitely clean and neat and his playing much sought after. However, teaching interfered with playing and when Mr. Morgan asked him to play in the symphony concerts in Dietz Hall, he said it would take 20 days to fit himself for it, and that he could not find the time.

When Mr. Lisser came here and entered the field, giving recitals, Mr. Hartmann felt obliged to compete with him. Joseph Trenkle, a leading teacher of the piano, had died, and many of his pupils went to Mr. Lisser. Mr. Trenkle was an exponent of the Stuttgart Conservatory method—that most cut-and-dried product. The pupils were all baked in the same oven. Each finger must be a little hammer with knuckles depressed. Notwithstanding the faults of the method and the fatal results in the teaching of some of Mr. Trenkle's pupils, he himself was a most worthy teacher. So great was the vogue of the Trenkle school very many thought it the best; but Mr. Hartmann opposed it and the use of the books published at Stuttgart.

We heard Mr. Hartmann in delightful programs of Bach, Beethoven and Schumann.

Mr. Lisser had told Mrs. Mills that she would have to come to him eventually to manage the piano department at the Seminary. It was not long before he supplanted Mr. Hartmann there, and had under him, as teachers of the piano, Julius Weber and Miss Gilbert.

Mr. Weber, as chief of the sheet music department in M. Gray's music store (at that time on Post street, between Kearny and Dupont), and, indeed, as dean in that capacity in San Francisco, was able to render Mr. Lisser a great service, and threw his influence in his favor. It was then, under the reciprocal aegis of Mr. Lisser, that Mr. Weber entered the profession. His wide knowledge of musical literature and personal association with the leading music publishers of the country fitted him, in part, for the founding of the music department of the San Francisco Free Public Library. In addition to possessing this useful knowledge he was a copious letter writer and an enthusiast. A plaque by Bruce Porter now adorns the library wall in memory of him and his noble work.

Both Mr. Lisser and Mr. Hartmann have memorials on the shelves. From the former, *ex libris*, is a large assortment of books on music, many in the German language. In honor of the latter, donated by erstwhile friends, is a complete edition of Bach's music, published by the Bach Gesellschaft, Leipzig.

There were two camps in which the Lisser and Hartmann adherents warred against each other. "When Moses held up his hand, Israel prevailed; when he let down his hand, Amalek prevailed." The public-Moses in this case favored Mr. Lisser. Mr. Hartmann died April 8, 1894, a disheartened man. All of these teachers talked about the passing of the thumb in scale playing, but did not all agree; but I believe that they agreed with an old daft man whom I encountered once in the piano rooms of Mr. Curtaz. He hung around while I was trying a piano, and continually muttered, "der Daumen ist Koenig."

(To be continued)

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ELIZABETH SIMPSON AT HOME

At the Saturday, May 5, at home of Miss Elizabeth Simpson of Berkeley, three members of the coaching class were especially featured: Elwin Calberg, who is soloist at the concert of the Federated Clubs in San Francisco Auditorium on May 8; Doris Osborne, who will give a lecture recital at the San Francisco Public Library on May 10; and George Kelly, who will play a program of American music at the San Francisco Public Library on May 11. All these events are features of San Francisco Music Week and the artists gave advance hearings of their programs.

Mary Robin Steiner and Piroška Pinter, other members of Miss Simpson's advanced and professional classes, will also participate in the Music Week celebration. Miss Steiner is to be soloist at a concert of the Pacific Musical Junior Society at the Auditorium on May 10; and Piroška Pinter will play Mendelssohn's Serenade and Allegro with an orchestral accompaniment on second piano by Mary Robin Steiner at a concert of the Junior Musical Club of San Francisco at the Auditorium on May 11.

Also contributing to the brilliant program was Miss Mildred Turner, who repeated numbers given at a Santa Rosa recital of Monday evening, April 30. The entire program was as follows: Sonata, D major (Scarlatti), Etude (Szymanowski), Rush Hour in Hongkong (Chasins), Mes Joies (Chopin-Liszt), Etude, G flat (Chopin), Nails Waltz (Delibes-Dohnanyi), Sonata II (Rachmaninoff), Elwin Calberg; Twelve Preludes (Chopin), Caledonian Suite (Poldowski), Little White Donkey (Ibert), Hopak (Moussorgsky-Rachmaninoff), Etude (Arensky), Etude en forme de Valse (Saint-Saens), Idyl (Rebikoff), Doris Osborne; From a Log Cabin, Joy of Autumn, In Deep Woods, Danse Andalouse, Sonata Eroica (MacDowell), George Kelly; Capriccio, Rhapsody (Brahms), Mrs. R.

H. Mower; Arabesque, E major, Arabesque, G major (Debussy), Helen LeConte; Prelude (Chopin), Maxine Moon; Dance Caprice (Grieg), Teresa MacDowell; Etude (Sauer), Etude (Arensky), Grace Hjelte; Mazurka, A minor (Chopin), Marche Mignonne (Poldini), Velona Pulcifer; Birdling, Puck (Grieg), Gertrude Wepfer; Prelude, B flat (Chopin), Etude, A flat (Chopin), Valse, A flat (Chopin), Pastorale, Capriccio (Scarlatti), Spanish Dance (Granados), Prelude, G minor (Rachmaninoff), Mildred Turner; Papillons Noirs (Massenet), Etude Caprice (Dohnanyi), Ethel Martin.

ASHLEY-FEALY SUCCESS

The duo pianists, Phyllida Ashley and Aileen Fealy have returned to San Francisco after two months in the East where they were unusually successful in their New York debut. Perhaps the greatest proof of the distinct impression made was in the fact that after their two-piano recital at the Guild Theatre they were engaged for a second recital by the well-known concert manager, Arthur Judson, for his Barbizon Musicales. This is an honor in itself.

Following these duo-piano recitals, Miss Ashley and Miss Fealy appeared in individual recitals, which likewise received well-earned praise. Following are some of the reviews by the New York critics of their duo-piano recitals which attest to their success. Space prevents notices of the other recitals:

New York Times: "Phyllida Ashley and Aileen Fealy gave a program of music for two pianos, to which they brought mutual understanding, technical alertness and personal charm."

Musical Leader: "There may have been bigger recitals Sunday evening, March 4, but certainly none better than that given by Phyllida Ashley and Aileen Fealy. Even the overworked Arensky Suite took on a new charm and freshness as it rippled from the fingers of Phyllida and Aileen."

Evening World: "A delightful two-piano recital."

Herald Tribune: "These two young women are noteworthy for their sympathetic and musicianly co-operation."

Evening World: "Those competent young



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artists, Phyllida Ashley and Aileen Fealy showed excellent taste in selecting their program for last evening's concert of the Hotel Barbizon Series. Uniform musicianship and personal charm made their two-piano recital distinctive and delightful."

From Telegraph: "The Barbizon recitals are always novel in the presentation of artists and last night brought forth another type. Miss Ashley and Miss Fealy were the other feature of the program, and did some splendid playing. Everything they did pleased. They played with assurance and fine musical line.—R. K."

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CINIMI AT HOLLYWOOD BOWL

Hollywood Bowl Association, now preparing its intensive pre-season work for the 1928 series of Symphonies Under the Stars, will present this season eight world-renowned conductors and 10 soloist events, declared Raymond Brite, general manager of the Bowl, who recently made first announcement of the engagement for one night only of Maestro Pietro Cimini, Italian resident conductor. Cimini and Eugene Goossens, English-Belgian wizard of the baton, are to be the only "repeaters of the 1928 season," declared Brite.

"While many music lovers of Los Angeles, because of Maestro Cimini's untiring efforts in community enterprises, both here and in San Francisco, may be inclined to limit Cimini's works and reputation to California fields, we should not forget," says Mr. Brite, "that before 1925, when Cimini came to Los Angeles to live, the whole world claimed this conductor, who has made an international reputation for himself, not alone in symphonic, but in operatic conducting."

Discovered in Bologna, Italy, his birthplace, by Giuseppe Martucci and Federeci Sarti, Cimini was placed early in the Conservatory of Bologna, from where he was graduated with the degree of Master of Music. Following several years' conducting in Rome, Naples, Florence and Milan, Cimini was persuaded to visit Warsaw as guest conductor of the Imperial Opera. He was engaged there as general conductor from 1909-1914.

From Poland, Cimini went into Russia, and in Petrograd, Moscow, Odessa, Kiev, Cimini conducted operas in the winters, symphonies in the summers. Long before the haphazard Russian life of post-revolution days, in the era when Russian musical audiences were accredited with being the most discriminating possibly in the world and the most critical, Cimini was an idol of Russia. Shortly thereafter South America capitulated to him. Then he came to this country, where his life has been given to operatic and symphonic conducting, both in Chicago and here. To Cimini falls the honor of conducting Friday evening, August 10, when Percy Grainger, that exotic music personality, is to be piano soloist, giving the Grieg Concerto, for which Grainger is possibly the best-known living interpreter.

Cimini will not limit his program this year to Italian numbers, but he will give enough from his countrymen's compositions to lure the local Italian colony, who last season crowded the Bowl to its seating capacity, more than 19,000 persons, at one of the programs which was a highlight even in what is termed by Allan C. Balch, president, and Mrs. Leiland Atherton Irish, general chairman, as the most successful season of the Bowl symphony programs to date.

SOUSA FIFTIETH ANNIVERSARY

Lieutenant-Commander John Philip Sousa will celebrate his fiftieth anniversary as a conductor, when he embarks on another transcontinental tour commencing in Rochester, N. Y., July 21 next. Sousa began his conductorial career in a Washington theatre

50 years ago, conducted the United States Marine Band from 1880 to 1892, and then formed his own organization. This will be his band's thirty-sixth annual tour and will be transcontinental in scope, reaching San Francisco, Oakland, Stanford University, Sacramento and other Northern California cities the first part of November, giving concerts under the Selby C. Oppenheimer management in those places. The bandmaster, who is now 73, will carry 100 bandmen and soloists on his travels.

Miss Lolita Boardman is a young peninsula singer who is fast gaining recognition in musical circles. Recently she was chosen in a competition with several other young artists to render lyric numbers in weekly programs during intermissions of the KYA station orchestra. Her voice is sweet and telling and admirably suited to the lighter type of lyrics or ballads. With dainty phrasing and a charming style, she is able to obtain rich and artistic effects in the varying moods of her songs. Miss Boardman is the daughter of Mr. and Mrs. Carmel Perry of South San Francisco and niece of Daniel McSweeney, city clerk, prominent in peninsula public and social life.

The Western Women's Club, located at Sutter and Mason streets, have made final arrangements for a series of Symphony-logues and teas to be held in their club during the summer symphony season. Victor Lichtenstein, who has an enviable reputation as lecturer on symphonic subjects, is to be the speaker. The Western Women's Club is fast becoming known as a cultural center that pertains to the further improvement of one's self, also making it possible for the public as a whole to avail itself of worthwhile opportunities.

Olga Block Barrett presented her pupil, Marjorie Legge, at a piano recital at the Town and Gown Club, Berkeley, on Sunday afternoon, May 13. Miss Legge is the daughter of Mr. and Mrs. Robert T. Legge, prominent residents of Berkeley, where Mr. Legge is affiliated with the university, and has studied with Mrs. Barrett during the last three years, having previously been a pupil of Julius Rehn Waybur. She is quite an accomplished young pianist and plays with fine style and technical precision. Her program included works by Beethoven, Bach, Schumann, Scriabine, Debussy and Chopin.

Audrey Beer Sorel will present her piano pupils in three consecutive Saturday recitals, the first taking place at Hotel Oakland on May 26, the second on June 2 at Corte Madera and the third on June 9 at the residence of Dr. O. W. Jones in San Anselmo. The following is the program of the first recital: Duet—March Militaire (Schubert-Vogrich), Gertrude Neubert, Marion Bangle; Scherzando (Beecher), Humoresque in E minor (Levine), Doreen Findlay; Alla Marcia (Rogers), Norton Dawson; Barcarolle A minor (Rubinstein), Marion Arata; Fantasia D minor (Mozart), Aragonaise (Massenet),

Barbara Thomas; Japanese Sunset (Depen), Richard Salvarazzi; Mazurka (Meyer-Helmut), Adele Rankin; Magic Fire Scene (Wagner-Brassin), Marion Bangle; Kammenoi-Ostrow (Rubinstein), Second Mazurka (Godard), Josephine Haley; Gavotte (Gluck-Brahms), Scherzo (Chopin), Marion Dierks; Serenade (Bacher-Grondahl), Can-tique d'amour (Liszt), Thelma McDowell; Landler (Sgambati), Polonaise op. 53 (Chopin), Gertrude Neubert; Hungarian Fantasia (Liszt), Margaret Culver, second piano, Audrey Beer Sorel.

Mr. and Mrs. Kajetan Attl are spending their vacation on a fishing trip in the interior of California. Mr. Attl is having a well-deserved rest after a strenuous season of orchestra playing, solo appearances and teaching. Mr. and Mrs. Attl will return in time for the summer symphony season and will occupy their charming bungalow in Mill Valley. Prior to Mr. Attl's departure for his vacation he appeared in Gilroy at a concert where the press was so enthusiastic about his work that we shall await publication of next issue to devote the necessary space to the reproduction of the reviews.

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GRAINGER IN HOLLYWOOD

Los Angeles, May 1—Looked forward to here as one of the highlights of a luminous program at Hollywood Bowl this season, following the opening July 10 with Albert Coates, the noted English-Russian on the stand, is the coming as piano soloist of Percy Grainger for the evening, Friday, August 10.

A few weeks ago Raymond Brite, general manager of the Bowl stirred the imaginations of Los Angeles and Hollywood music lovers, with this announcement of Grainger's coming as soloist, but he wished to hold one trick up his sleeve, as it were—therefore the further announcement today that Grainger will be here not alone as soloist but for the nights of August 7, 9, and 11, as conductor.

Included in Grainger's programs will be the performance of The Warriors, his tremendous composition to an imaginary ballet which, wherever it has been given seems to have brought out all the glowing adjectives the critics and editors could resurrect in an effort to give a verbal impression of the tremendousness in sounds of this piece for which at the Bowl Grainger will use six pianists and an augmented orchestra.

His three nights here as conductor and one as soloist and the presentation of The

Warriors will serve through the Bowl to introduce Grainger to Western audiences in his threefold capacity as pianist, conductor and composer. The night of Grainger's solo appearance Maestro Pietro Cimini, noted Los Angeles resident conductor, will hold the baton.

Frantz Proschowski, celebrated vocal authority and former vocal advisor for Mme. Galli-Curci and other famous stars, arrives in San Francisco in time for a reception held in his honor at the Hotel Leamington, Oakland, on Sunday afternoon, May 20. The reception is being held under the joint auspices of the Proschowski School of Singing and Merle Armitage, Pacific Coast Impresario. A series of class lectures will be held by Proschowski at the school in Oakland from May 21 to 26, inclusive, and while here he will be available for private instruction. Proschowski has the warm endorsement of Schipa, Lazzari, and many other distinguished singers, and is the author of two books on singing which have enjoyed a wide circulation.

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STAR ATTRACTIONS AT ORPHEUM

After a considerable absence from the two-a-day, Georgie Price, who began his stage career when a boy as one of Gus Edwards' bright stars, and more recently a featured performer in several Passing Shows, Artists and Models and other revues, will return to vaudeville as the headline attraction at the Orpheum beginning Saturday matinee, June 2.

A Modern Fantasy brings together three muses and four graces, the muses being dance, song and instrumental music, and the graces are Margaret Severn and the Neal Sisters, who will appear as a featured attraction. Miss Severn's first conspicuous success was with the Ziegfeld Follies. She recently headed a petite ballet known as the Margaret Severn Dancers and was co-starred with Ota Sygi. The Neal Sisters are vaudeville recruits, Miss Lucille being a pianist and Miss Ann a 'cellist and Miss Gwyneth a violinist.

Al Lydell and Bobby Higgins, who dissolved their professional partnership some years ago, have united forces again and the well-known team of comics return to the Orpheum in a comedy bit called "A Friend of Father's," written by Albert Heman Coles, who carries the degree "W. C.," doctor of wisecracks.

Other Orpheum acts include George M. Fisher and Honey Hurst in "Headaches of '28," Cortini, the master manipulator, known abroad as the "man with \$10,000" through his sleight-of-hand and illusionist dexterity in picking his money from the air.

JERITZA'S CARMEN

Although no official announcement has been made of the 1928 repertoire of the San Francisco Opera Company, confirmation of the report that Mme. Marie Jeritza will be heard in the title role of Carmen assures an operatic treat without parallel in the annals of the company.

Jeritza's appearance here will be her first anywhere in this country with any company other than the Metropolitan. Her acquisition to the galaxy of stars that will be featured in San Francisco's season this fall is declared to be a master stroke of Gaetano Merola, director of the company.

During the past spring, Jeritza appeared in five performances of Carmen in New York. The production and especially the famous diva's interpretation of the romantic central figure caused widespread comment among music critics and the seasoned opera goers. Jeritza gave a new expression to a role that is perhaps one of the best-known among the age-old favorites. She selected not the Carmen of Bizet, but that of Prosper Merimee, who based a novel of the same name on the opera. It is this interpretation that she will give here.

Although Carmen is now one of the most popular operas in any language, it had a rather unhappy premiere at the Opera Comique in Paris in 1875, due largely to Bizet's adherence to the trend introduced by Wagner. Shortly after this Bizet died.

Just as Bizet in Carmen brought a new expression to French opera, so Mme. Jeritza has brought to opera's leading character this new interpretation afforded by Merimee. Jeritza made this choice only after the closest study of the work itself, considering its

sources, the traditions and atmosphere. She found the Carmen of Bizet very different from the Carmen of the novel and finally selected the latter as the inspiration of the part that she created with the Metropolitan this spring.

"Merimee's Carmen was far from being a bad girl," said Mme. Jeritza recently. "If she does not lead the simple, conventional village life of Micaela in the libretto, it is only because she neither understands or appreciates it. She was reared among smugglers and bandits with whom wildness and audacity are true conventions—among gamblers who play with life and death.

"Liberty is everything with people of her race; they would set fire to a town to avoid a day in prison. The Carmen of the librettist, on the other hand, possesses the habits and deportment of a Spanish gypsy mingled with those of a Parisian street girl. Something of the wildness of the Sierras has been discarded to assume something of French manners.

Miss Joan Zimmerman Liderskind sang at Golden Gate Park Sunday afternoon, May 13, with great success. Her voice is a bell-like soprano with great power. She sang Those Songs My Mother Used to Sing, Carmen, and then repeated Those Songs My Mother Used to Sing as an encore. She received a great ovation. In the past Miss Liderskind sang in many of the Eastern cities, both in concert and on the radio.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public.

THE RACKET AT THE GEARY

The first of a series of New York theatre successes is scheduled to open at the Geary theatre, San Francisco, beginning Sunday in the presentation of *The Racket*, with the original New York cast.

The entire company has been brought to the Coast by Belasco and Butler, by arrangement with Alexander McKaig, the original producer of this unusual offering. When first produced at the Ambassador theatre, New York, it is credited with having caused a great deal of favorable comment by the novelty of its theme, the rapidity of its action, and the unexpectedness of its hilarious comedy.

Bartlett Cormack, author of the play, is a Chicago newspaper man, and has taken for the background of his offering, the pre-election warfare between rival political factions of Chicago. Against this background, it is claimed he has painted, with telling strokes the battle for dominance between a police captain, a political leader and a bootlegger, and the love between a cub newspaper reporter and a cabaret singer.

Among the players here for the production of *The Racket* are John Cromwell, Gladys Lloyd, Edward G. Robinson, Hugh O'Connell, Mal Kelly, Scott Moore, Romaine Calender, Hardee Kinckland, G. Pat Collins, Harry McCoy, Paul Clare, Ricardo DeAngelis, Ralph Adams and others.

ETHEL BARRYMORE AT CURRAN

The appearance of Ethel Barrymore in *The Constant Wife*, which comes to the Curran theatre, San Francisco, for a limited engagement beginning Monday night, May 28, will give local audiences an opportunity to see this most popular American actress in one of the happiest roles of her career. The combination of Gilbert Miller's management and a smart new comedy from the pen of the English playwright and novelist, W. Somerset Maugham, has proven such a fortunate one that Miss Barrymore, if she so desired, could probably go on playing *The Constant Wife* indefinitely.

Many letters and queries from members of her large audiences at the Maxine Elliott theatre, New York, and the Sam H. Harris theatre, Chicago, during her long runs, have convinced Miss Barrymore that the particular problem of her new play has intrigued all classes of playgoers. The marked curiosity concerning the solution of the predicament, at once pathetic and comic, seems to have added as much to the wide appeal of the comedy as the brilliant witticisms with which it is sprinkled, and the searching comment on modern marriage inherent in its amazing situations.

While W. Somerset Maugham has been widely known for many plays which have had success in America, he is perhaps most often remembered in connection with *The Circle*, a brilliant comedy of marriage, and his part in the dramatic version of *Rain*, which was based on one of his short stories. On only one occasion before the present play has he provided a role for Miss Barrymore, whose talents for comedy seem so adroitly fitted to his own dialogue and point of view. That was *Lady Frederick*, which the star played under the management of Charles Frohman several years ago.

With Miss Barrymore in *The Constant Wife* will be the same expert cast which has made the comedy one of the reigning successes of the past two seasons. Prominent among them are Kenneth Hunter, Frank Conroy, James Jolley, Cora Witherspoon, Gertrude Bryan, Alice John and Jeannette Sherwin. Matinees will be given on Wednesday and Saturday.

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GRAVEURE IN FAUST ROLE

Louis Graveure, the famous vocal artist, best known to American audiences as a baritone of extraordinary ability, but lately transposed to a tenor with operatic aspirations as well as recital proclivities, has recently added to his tenor repertoire the exacting role of Doctor Faust, in the Gounod opera of the same name, at the National Opera House in Berlin, and according to the German experts, he again covered himself with considerable glory. Graveure has now successfully appeared in the tenor roles of Canio in Pagliacci, Rodolfo in La Bohème, and Don Jose in Carmen as an operatic star in addition to his Faust performance and the loudest praise has been accorded his voice and art by every writer. It is said that he has been engaged for these roles, as well as some of the more modern French operatic leads, at the Metropolitan Opera House for the coming year.

As a teacher Graveure is famous throughout the world, occupying a most enviable place as a coach and lecturer on musical subjects. He will soon revisit San Francisco for the seventh consecutive summer, conducting Master and Auditor Classes and giving private lessons for six weeks starting Monday, July 30. At each session of his master class, Graveure presents a most comprehensive talk on different singing subjects, which have become standard wherever the study of music is indulged in. Graveure's manager, Selby C. Oppenheimer, is now enrolling master and auditor pupils and private lessons at his office, 68 Post street.

PAN-AMERICAN COMPOSERS

The Pan-American Association of Composers is a newly formed group made up exclusively of composers who are citizens of the countries of North, Central and South America. The association will not limit its activities to any one locality, but will sponsor the production of its members' works in different cities throughout the Americas. Emphasis will be laid on the divisibility and necessity of giving outstanding works as many performances as possible, in contra-distinction to the organizations who are not in a position to give even second hearings to works which have aroused unusual interest.

It is the hope of the association that the performances of North American works in Central and South America and of Central and South American works in the United States will promote wider mutual appreciation of the music of the different republics of America, and will stimulate composers to make still greater effort toward creating distinctive music of the Western Hemisphere.

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fact whereas a few years ago it would have been impossible to find a sufficient number of American composers with new musical ideals to form such an association, today there is a sizable group of progressive men

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PONSELLE IN GREAT TRIUMPH

Rosa Ponselle's sensational triumph at the Metropolitan Opera House last season in the title role of Bellini's opera Norma established the famous prima donna dramatic soprano as the most outstanding singer of the type the world has produced in a score of years, and has placed her head and shoulders in the lead in her profession. Her singing of the magnificent aria Casta Diva was a revelation to New York opera goers, and her subsequent appearances in both opera and recital have placed Ponselle in the category of the highest box office attractions of all time. Rosa Ponselle will head the list of 10 attractions announced for the Selby C. Oppenheimer Subscription Series next year, and her appearance in San Francisco will signalize the event of the season. In addition to Ponselle, Oppenheimer has chosen remarkable supporting events.

These will include recitals by Tito Schipa, the ever-popular Italian lyric tenor; Mischa Elman, Russian violinist; Elsa Alsen, famous Wagnerian soprano; Louis Graveure, opera and recital tenor; a joint recital by Benno Moiseiwitsch, pianist, and Efram Zimbalist, violinist; programs by the premier Flonzaley Quartet and the duo-pianists, Guy Maier and Lee Pattison, and a performance by Doris Niles, the eminent American dancer, and her ballet and orchestra organization. Season tickets for these events at a marked reduction in prices are now being reserved at Selby C. Oppenheimer's office, 68 Post street.

Oppenheimer is running a parallel Subscription Series in Oakland next season which also promises to prove immensely popular.

CHILDREN ORCHESTRAS

The rising generation made music for their friends and elders on Saturday morning, April 28, when Alice Seckels presented the combined orchestras of Emerson School in San Francisco and the McKinley School in Burlingame, organized by Edith Hill and Mary E. Mayberry, respectively, at the first of the Children's Theatre program in the Community Playhouse.

The orchestra included tots from six to seven years old, conducted by one of their number. They played upon bells, triangles, drums, castanets, xylophone, in accompaniment to the Victrola, according to their director's system of rhythmic studies in child orchestration, which has proved a sensation in the schools where used. They played *Le Secret* by Leonard Gautier and *El Marz* by Tacho Gonzales, the *Skaters Waltz* by Waldteufel and the *Stars and Stripes* Forever by Sousa.

These youngsters are the assisting artists for the Vera Von Pilatz Marionettes, which are the feature of these Saturday morning matinees for children. The puppets made their debut in two Hans Christian Anderson Fairy Tales, *The Frog Prince* and *Booby Hans*, and also with pantomime *Le Bergere* an old French Folk Song to musical setting.

Every week there is a different puppet play and a different musical or other feature of interest or value to the youngsters. The programs will be at 10:45 and last till noon and will be a regular Saturday morning feature at the Community Playhouse, under the management of the Players Guild.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. LIV. No. 4

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FIVE CENTS

ALBERT COATES ENTHUSES 6500 PEOPLE AT FIRST SUMMER CONCERT

New Dreamland Auditorium Surprises All with Its Fine Acoustics—London Symphony by Vaughn-Williams, Heard for First Time in San Francisco, Warmly Received—Eminent English Conductor Proves Worthy of His Fame and Is Taken to the Heart of the People—San Francisco Symphony Orchestra in Excellent Trim—Biggest First Event Attendance in History of the Summer Symphony Association

By ALFRED METZGER

When the writer first began to argue in favor of giving concerts during the summer months, thus keeping musical activities alive throughout the year, he was confronted with the assurance that it was impossible to give musical entertainment in this city during the summer, because nobody remained in San Francisco during that period. When we first called attention to the mildness of the California climate prior to 1905, making it possible to give symphony concerts in the Greek theatre of the University of California, musicians and musical people ridiculed the idea of listening to orchestral concerts in the open air. However, today we find that 6500 people attended the first of the third series of summer symphony concerts at the new Dreamland Auditorium on Tuesday evening, June 26, and since the San Francisco Symphony Orchestra, under the direction of Dr. J. Fred Wolfe, gave open-air symphony concerts in the Greek theatre, such events are now accepted as perfectly natural throughout the musical world. About 2500 attended the first concert of the third season at the Woodland open air theatre in Hillsborough on Sunday afternoon, June 24.

When the San Francisco Symphony Orchestra, under the direction of Albert Coates, the distinguished English symphony conductor, began rehearsing in the new Dreamland Auditorium on Wednesday morning, June 20, everyone we spoke to, with the exception of Alexander Fried of the Chronicle, bemoaned the "terrible" acoustic powers of the hall. They mistook resonance for "echoes." We maintained that inasmuch as the hall did not have any echoes—that is to say, if a sound was not repeated frequently—and if it possessed resonance, such as is occasioned when the loud pedal of a piano is used after the fingers leave the keyboard, it is safe to say that the acoustic properties are satisfactory. When listening to the program on the occasion of the first summer symphony concert we were impressed with the splendid acoustics of the new Dreamland Auditorium.

Of course, you will always find people who will delight in contradicting the decisions of the majority and who will find fault, because they do not understand the underlying principles of fixed musical facts. And so you will possibly meet people who were not satisfied with the acoustic conditions of this splendid auditorium. These people are misled by the astounding resonance of the hall created by so-called acoustic plaster on which \$30,000 was expended. But this resonance is only noticeable when the orchestra is playing full force. Then, like in the case of the loud pedal of the piano, there is created a certain "blurring" of tone which can not be avoided even in piano playing. But it makes no difference whether you play in a large or small hall, excessive

fortissimo passages can never sound tonally perfect. The fact remains that for a hall seating, when fully in use, 9000 people, the new Dreamland Auditorium possesses the best acoustics we have ever come across.

Albert Coates is in every way the best type of conductor to introduce summer symphony concerts. He appeals to everybody, whether he be a connoisseur or a layman. He is picturesque in his personality, he is unique inasmuch as he conducts without baton, he possesses what is commonly called personal magnetism and is, if we may



MARGUERITE M. LISZEWSKA

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use the term, a showman. In addition to all of this and most important is the fact that he is a musician from top to toe. He gave us for the first time in this city A London Symphony, by Ralph Vaughn-Williams. We were afraid at first that, because of the fact that it received its first performance in New York as late as 1920, it belonged to that modern category of musical creations which grate so much on our conservative ears. But all of us were happily surprised when we found the work one of the most skilfully constructed, ingeniously conceived and pleasing in melodic and rhythmic features that we have found in all musical literature. We trust that some of the modern writers who think it is necessary to be ugly in expression and bizarre in thematic treatment to obtain realistic effects of city life hear Mr. Williams' delightful tone poem of London and learn a much-needed lesson.

It is true that A London Symphony is programmatic music, but it is such in the finest sense of the word. It is charged with realism, but a realism idealized by romance and poetic instinct. We find the introduction as well as the finale of the work specially impressive. Notwithstanding its pianissimo tenderness, it stirs your very soul, and while to some the description defining the River Thames may sound commonplace, there is throughout a certain mystery prevalent that speaks of hidden secrets which that river will never reveal. The synopsis published in the program and originally written by Mr. Coates is an eloquent and fascinating word picture of the symphony.

The lento movement is also exceedingly fertile with deep emotional phrases. Many a time we felt bored when listening to the slow movement of certain symphonies, even by some of the great masters, but on this occasion we sat 45 minutes of mostly slow phrases without a moment's weariness. We suspect that the vivacious leadership of Albert Coates had much to do with this enchanting phrasing. And possibly when we hear someone less suited to translate Vaughn-Williams' emotional ideas to us the work may not make the same impression upon our consciousness. In the meantime we shall always remember A London Symphony as Albert Coates conducted it, and his understanding of the work will ever remain our standard by which to judge future performances.

The versatility of Albert Coates was prevalent in the manner in which he conducted the simple strains of Weber's immortal Oberon Overture. We can only describe Mr. Coates' interpretation as "limpid," accentuating the daintiness and fairy-like lightness of the phrases. Rimsky-Korsakow's Scherzo and March from Le Coq d'Or was also a charming bit of musical romanticism shaded with exquisite taste. Finally Tchaikowsky's dramatic Overture-Fantasia Romeo and Juliet throbbed with tragic power and emotional conflicts. It was a worthy ending to a worthy program.

Throughout the concert Mr. Coates was the recipient of continuous ovations. He accepted them gracefully and shared them willingly with the orchestra, which was in splendid condition. Every section of the orchestra from percussion and brass through the string sections to the tender reeds was in fine fettle. The musicians responded like one individual to the coaxing hypnotism of their conductor. San Francisco on this occasion, like on many previous ones, could indeed be proud of its symphony orchestra.

One of the most important features of these summer symphony concerts, after the attraction of the visiting conductors of world

(Continued on page 16)

THIRD SEASON

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EDITORIAL DISCUSSION



A Heart-to-Heart Talk With Our Subscribers and Advertisers

The editor of the Pacific Coast Musical Review has been so deeply touched with the loyalty and "stick-to-itiveness" of our subscribers and advertisers that we can not but devote this space to our heartfelt appreciation of their faith in our efforts. Ever since the editor has been associated with the Summer Symphony Association there have occasionally occurred lapses in the regularity of the Musical Review's publication dates. We have often debated whether we should suspend publication rather than subject our friends to these periodical spasms of irregularity. But we have become convinced, after several discussions with our best friends, that while these dilatory periods are not conducive to first-class business methods, at the same time our friends do not favor the suspension of this paper.

However, we can not in truth continue to put the blame of these delays entirely on the summer symphony concerts. It was only during the first season that the editor's time was greatly occupied with organization problems of the association. During the second season, when the concerts were already established, the work was not quite so heavy, but Mr. Fried's absence from the Chronicle gave us an opportunity to serve the musical public through the columns of a daily paper, and we felt we should take advantage of this opportunity. Thus the Summer Symphony Association work and the Chronicle work together interfered somewhat with our Musical Review editorship.

This year our time required for the Summer Symphony Association was even less than at any previous time. Manager Thomas Girton, President Joseph S. Thompson, Vice-President John C. Rothschildt, Ada Hanfin, publicity manager; Mrs. Lillian Birmingham, second vice-president; Thomas F. Boyle, treasurer; Albert A. Greenbaum, secretary, all of the Summer Symphony Association, and Mrs. Geo. N. Armsby, chairman of the music committee of the San Mateo County Philharmonic Society, have done so much of the work that the editor of this paper can not blame the summer symphony concerts this year for the fact that it was necessary to omit the May 20 and June 5 issue.

Our readers will remember that we announced we would publish on October 15 the Romantic Musical History of California. This work includes EIGHTY YEARS of musical activities in this State. The compilation of the material for Northern California, gathered from daily newspapers, has taken nearly 15 years. We must now collect the material for Southern California. This is easier, because Los Angeles' musical history does not go back as far as San Francisco's. Besides, most of those responsible for the wonderful progress made in music there are still alive. As in everything else, Los Angeles has worked fast and furiously to accomplish in 25 years what Northern California accomplished in 80 years. Let us give credit where credit is due.

A great deal of our time at present is spent to give the musical world a record of the musical growth of California. Our readers will be astounded to learn what was done musically in San Francisco from 1849 to 1865, for instance. We feel that the success of this book of 400 pages justifies a little dilatoriness on the part of our editorial work on the Musical Review. In addition, we are very busy laying our plans for a State organization for the encouragement and support of all our resident artists of distinction. We are now preparing to organize a Statewide federation for the purpose of giving opportunities to resident artists to enjoy regular concert tours in California. Since we propose to

divide the State into 20 districts to accomplish this purpose, our readers will know how much work there is connected with this labor of love.

Some of our friends may ask us why we do not engage an assistant to do some of our work while we are thus occupied. Unfortunately the musical profession of San Francisco and the bay region does not support a musical journal sufficiently to enable it to employ a staff. Either the members of the profession are unable financially to do this, or they do not realize that printers' bills, office salaries and office rent can not be paid without adequate support. And since the profession either will not or can not support this paper as it should be supported in order to be published regularly, and inasmuch as we already sacrificed considerable cash and labor in the past to sustain this paper for 27 years, we must do the next best thing, so that we can continue our constructive policies for the good of the profession.

If at any time our friends think that we should suspend publication of this paper and devote our whole time to other matters, we assure them we have plenty of opportunities to accept lucrative positions elsewhere. But our heart is centered right here and we will stay as long as we are wanted. Now this editorial is inspired by the fact that the other day—about two months ago—500 subscriptions expired. We mailed all the bills and to date THERE HAVE BEEN PRACTICALLY NO STOPS. This in spite of the fact that our subscribers had ample cause for dissatisfaction. It is also for this reason we wish to add that if our friends—subscribers and advertisers—have just a little more patience—not too much we feel inclined to promise—and if they will permit us to publish during July, August and September an eight-page edition, we shall be prompt with our publications and at the same time publish the History of Music in time for purchasers to make Christmas presents with it. We shall also be able to begin the New Year with definite plans regarding the organization of the California Artist Society.

SUPERVISORS DECIDE SEATING CAPACITY

The board of supervisors of San Francisco have decided that the Grand Opera House should seat 3500 people and this arrangement will include plans to reserve standing room for 700 and work will be begun within 60 days. The original plan was to seat 4000 with no doubt an equal standing room capacity. Of course, the Pacific Coast Musical Review was originally in favor of an opera house seating not more than 3000 and preferably 2500. But careful consideration has convinced us that the new plan is satisfactory from an artistic as well as economic standpoint.

It is true in Europe opera houses seat at an average of 2000 people. But it must not be forgotten that in the larger cities there is more than one opera house. One opera house seating 2500 would never serve the requirements of San Francisco, with a population of nearly 1,500,000 within a radius of 30 miles. Within a few years this number may be doubled. Regarding acoustics we have seen small auditoriums with very bad acoustics and large auditoriums with fairly good acoustics. The principal object to be obtained in America—and after all America is different from Europe—is to give the largest number of people an opportunity to hear opera at the most reasonable admission fee. This can not be done in a small theatre. Regarding public endowment the writer is very much afraid that America is getting away from the endowment idea rather than approaching it.

Musical Review

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CONCERT REVIEWS

By ALFRED METZGER

SIXTH S. F. GRAND OPERA SEASON

Following the completion of all arrangements for repertoire and artists, the San Francisco Opera Company announces that the mail order sale of seats for the sixth annual season to be given this fall is progressing splendidly. From every standpoint the coming season promises to eclipse the achievements of the company in the past. In selecting the operas, Gaetano Merola, director, chose with a keen understanding of the whims and tastes of the music-loving public. He included *La Tosca*, which has been given every season since 1923 and which the box office records have disclosed to be one of the most popular undertaken. *Tosca* is to be the only opera that is to have two performances.

Fedora, sung in Italian, is to be the only new offering. However, two operas given last season for the first time with much acclaim are included among the "repeats." These are *Turandot* and *La Cena Delle Beffe* (The Jest). *L'Amore Dei Tre Re*, given only one season previously, and *Carmen*, one of the productions of last year, are also included among the attractions for this fall. *Madame Butterfly*, *Aida* and *Andrea Chenier* and a double attraction of *Cavalleria Rusticana* and *Pagliacci* concludes the repertoire.

Never before has the San Francisco Opera Association brought together such a group of world-famous artists as have been recruited for this season. Of the sopranos, three are Metropolitan stars—Maria Jeritz, Elisabeth Rethberg and Elda Vettori. Jeritz will be heard for the first time in any opera company in the United States outside of the Metropolitan, while Vettori's appearance will be her first in San Francisco. Myrtle Claire Donnelly, San Francisco's own artist, completes this group.

Marion Telva, the young St. Louis girl who has created such a stir in the East in her appearances at the Metropolitan, has been selected for the contralto roles. Miss Telva sang last season with Ponselle in a revival of *Norma*.

Merola has secured a wealth of tenor voices. Among these are Edward Johnson, Armand Takatyan and Angelo Bada, all of the Metropolitan. This will be Johnson's first appearance with the San Francisco

Opera Company. Merola has also secured Gennaro Barra, a noted Italian tenor, who will make his American debut with the San Francisco Opera Company. Lodovico Oliviero, popular here each season with the San Francisco Opera Company, will again be heard this fall.

The baritones and basses include Lawrence Tibbett, Californian, and star of the first rank with the Metropolitan; Louis D'Angelo, Giuseppe Danise, Millo Picco, Ezio Pinza and Pompilio Malatesta of the Metropolitan are included in this group, as well as Austin W. Sperry, baritone, a San Franciscan, heard for the first time with the local company last year. This will be Malatesta's first appearance in San Francisco.

Pietro Cimini of Los Angeles and Wilfrid Pelletier of the Metropolitan will serve with Merola as conductors, Merola having the title of director-general. Antonio Dell'Orefice and Giacomo Spadoni have been appointed as assistant conductors.

The craftsmanship of the productions is assured in the announcement that Armand Agnini, stage director of the Metropolitan, and who has filled a similar capacity with the San Francisco Opera Company ever since the first season, will again have charge of the stage technique. Agnini is due here this week and will remain continuously until the close of the season. Heretofore he has usually spent only two or three weeks at the most, putting the finishing touches on the productions, and it is expected that even greater artistic results will be accomplished this year due to this longer contract with Agnini.

The chorus of the company is in full rehearsal now. Many new voices have been added and Merola believes that the work of the chorus will be one of the noteworthy features of the season.

The San Francisco Symphony Orchestra is to again furnish the instrumental music for the performances. Scenically and from the standpoint of costumes, lighting and general technique, Merola believes that the sixth annual season will set a new precedent.

Mail orders for season and single seats will be received at the office of the San Francisco Opera Company, 68 Post street. These will be filled in the order received.

Decisions of far-reaching importance to the sixth season of the San Francisco Opera Company were made recently covering the housing of the performances, dates of productions and ticket sales.

At a special meeting of the executive committee held during the week of June 25, it was the decision to give the coming season in the new Dreamland Auditorium, Post and Steiner streets, instead of the Civic Auditorium as heretofore. This decision, however, is subject to certain requirements and the final approval of Armando Agnini, stage director of the Metropolitan Opera Company, due here to serve in a similar capacity with the San Francisco Opera Company.

There are many advantages, it is claimed, in holding the coming season in the new auditorium. The seating capacity will be 4600, only slightly smaller than that provided by the Civic Auditorium. The seating arrangement will be more effective and more comfortable from the standpoint of the spectator, and the management of the opera company will be saved the very heavy expense incurred in preparing the auditorium for each opera season.

Aaron Copland, creator of the much-talked-of "Jazz" Concerto, has been engaged to appear as Hollywood Bowl soloist July 20. At this time Mr. Copland will play his Concerto, which had its first performance under Serge Koussevitsky, with the Boston Symphony. When Copland plays at the Bowl it will be under the baton of Alfred Coates, who has been engaged to open the Bowl season July 10 and to conduct the opening two weeks on through July 21.

P. C. OPERA CO. IN SONNAMBULA

By CONSTANCE H. ALEXANDRE

When Arturo Casiglia, director of the Pacific Coast Opera Company, presented Bellini's sentimental but delightfully melodious opera, *La Sonnambula*, on Tuesday evening June 12, the Capitol theatre was well filled. Casiglia, sincere and excellent musician that he is, deserves the respect and support of the San Francisco musical public. Anyone at all familiar with the inner workings of operatic productions knows full well that it is not a simple matter to prepare an opera single-handed. Yet Arturo Casiglia does it. He directs the technical end of his productions; he trains his chorus; he coaches the singers in their various roles and he presides over the orchestra. The results of his efforts are positively amazing—the performances are not only enjoyable and interesting, but also thoroughly artistic. If in every city of the United States there was an organization similar to the Pacific Coast Opera Company, directed by a man who worked as whole-heartedly as Mr. Casiglia, it would be but a matter of time when young American singers would find an outlet for their talents and could achieve artistic recognition. A company such as Casiglia's is an absolute necessity to every progressive musical community, for it is the only logical place wherein the aspiring artist can serve his apprenticeship. It would be a stepping-stone to—who knows?

The cast of *La Sonnambula* contained a number of San Francisco's foremost singers. Ione Pastori-Rix, soprano, was something of a revelation in the role of Amina, the somnambulist. Although she has been heard here frequently in concert, she has never appeared in opera, and consequently had no opportunity to show that she possesses dramatic ability to match her voice. The character is well suited to Madame Pastori-Rix's personality. Voices such as hers are rare indeed; the color of it is of exceptional warmth and beauty, her technique is secure, her interpretation intelligent and artistic. Throughout the three acts she sang with great charm, which was received with a genuine and well-merited ovation.

Jose Coral, basso, is an artist worthy of consideration. He sang Rodolfo with a voice of fine quality which he uses with discretion. His aria in the first act brought forth a storm of applause. Attilio Vannucci in the tenor role was pleasing, while Nona Campbell, mezzo-soprano, a most dependable artist, made much out of a rather "pale" role. Her acting bore evidence of her long acquaintance with the stage. The minor parts were adequately filled.

Casiglia conducted and with the artists the maestro was repeatedly recalled at the close of each act. His accompaniments were nicely drawn and because of his thorough knowledge of style and command of rhythm he seemed to revivify the work.

Grace Campbell, pianist, teacher and newly-elected president of the Pacific Musical Society, presented her young students in a most enjoyable recital given on Tuesday evening, June 12, in Sorois Hall. The assisting artist of the occasion was Miss Frances Anderson, artist pupil of Alvina Heuer Wilson, who was heard in several arias and songs that revealed her soprano voice and excellent training to the fullest. Mrs. Campbell has truly a remarkable class of pupils. Their work showed that they have been carefully schooled, and they played with an unusual amount of assurance and individuality of style. About 10 pupils participated in this interesting program and were rewarded for their fine performance by enthusiastic applause from a very large audience.

ELIZABETH SIMPSON'S AT HOME

Prize-winning numbers from the Piano Contest of Music Week in San Francisco were played by special request by Piroska Pinter and Mary Robin Steiner at Miss Elizabeth Simpson's At Home on Saturday afternoon, June 2. The affair was held at the Webster street studio in Berkeley of Miss Simpson, and the program was the last to be presented this season by the general class.

Other special features of the program were two groups of songs by Doris Osborne, who is soon to give the public recital that each year closes Miss Simpson's season, and Rachmaninoff's Sonata in B minor, Ravel's Le Gibet, and Szymanowski's beautiful Etude in B flat minor by Elwin Calberg.

Members of the general class who played were Grace Hjelte, George Kelly, Helen LeConte, Teresa MacDonald, Constance McCleave, Velona Pulcifer, June Smith, Martha



PIROSKA PINTER

Pianist Pupil of Elizabeth Simpson, Prize Winner of Music Week Piano Contest

Redewill, Mary Ruth Swift, Mildred Turner, Ethel Martin and Gertrude Wepfer.

The program was as follows: Sonata (Scarlati), Prelude and Fugue, C sharp major (Bach), Four Etudes, op. 25 (Chopin), Sonata, B minor (Rachmaninoff), Le Gibet (Ravel), Rush Hour in Hongkong (Chasins), Etude (Szymanowski), Elwin Calberg; Album Leaf (Grutzmacher), Gertrude Wepfer; Impromptu, F sharp (Chopin), Two Preludes (Chopin), Moto Perpetuo (MacDowell), George Kelly; Three Mazurkas (Chopin), Helen LeConte; Etude, C minor, op. 25 (Chopin), Philip Nelson; Twelve Preludes (Chopin), Caledonian Market (Poldowski), Little White Donkey (Ibert), Hopak (Moussorgsky-Rachmaninoff), Doris Osborne; Two Preludes (Chopin), Etude Caprice (Dohnanyi), Ethel Martin; Sarabande, Minuet, Polonaise (Bach), Fantasie, D minor (Mozart), Piroska Pinter; Prelude (Bach), Elfyn Dance (Grieg), June Smith; Caprice Espagnole (Moszkowski), Mary Robin Steiner; Invention No. 8 (Bach), Albumblatt (Grutzmacher), Poupee Valsante (Poldini), Mary Ruth Swift; Etude (Arensky), Idyl (Rebikoff), Etude en forme d'un Valse (Saint-Saens), Doris Osborne.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

50,000 SINGERS IN AUDITION

In a statement announcing the new audition, A. Atwater Kent, president of the Atwater Kent Foundation, said:

"The results of the National Radio Audition of 1927 were so splendid that the Atwater Kent Foundation has authorized another contest during 1928. I am proud that our efforts to discover young amateur singers in every State, and to give them the opportunity to be recognized, produced 10 such superb voices as were heard in the final competition in December. Great success in their musical careers has been assured these 10 young men and women, and the world of music lovers will enjoy hearing them and reading of their achievements for many years.

"A thought that impressed me deeply was that if such excellent voices as were heard in the final audition were required for



MARY ROBIN STEINER

Prize-Winning Pianist of Music Week Piano Contest and Pupil of Elizabeth Simpson

victory over the other contestants, what remarkably good voices must there still be awaiting recognition. I hope that this year's audition will bring them out.

"It has been a source of gratification to feel that in every State the cause of good music has been advanced—as I have been assured it has. Fifty thousand young singers, scattered among 1000 communities, participated in the audition last year, and I have been informed by musical leaders from all parts of the country that the effect of that activity has been distinctly beneficial to the listening public and to amateur singers generally.

"I hope and believe this to be the case and it is for this reason that it has been decided to repeat the contest. I am sure that much of its success last year was due to the splendid co-operation of the civic and cultural groups, organizations and individuals who helped so effectively in conducting the auditions in their respective States. I feel deeply grateful to them and we are counting on their co-operation to make the 1928 audition an even greater success."

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Blind Ploughman	Clarke
Bowl of Roses.....	Clarke
Brown Bird Singing.....	Wood
By My Fireside.....	Gitz Rice
Casey the Fiddler.....	Wood
Come Back In Dreams.....	Hamblen
Daddy's Sweetheart	Lehmann
Do You Believe In Fairies?.....	Charles
Fairy Cradles	Carew
Far-Away Bells	Gordon
Go Lovely Rose.....	Quilter
Good Morning Brother Sunshine.....	Lehmann
Gray Days	Johnson
Hayfields and Butterflies.....	Del Riego
He Met Her on the Stairs.....	Levey
Homing	Del Riego
Hurrah for the Rolling Sea.....	Finck
If Any Little Song of Mine.....	Del Riego
I Found You.....	Goodman
I Heard You Singing.....	Coates
I Know a Lovely Garden.....	d'Hardelet
Immortality	Lohr
In the Garden of Tomorrow.....	Deppen
Little Gray Home In the West.....	Lohr
Little Love, a Little Kiss.....	Silesu
Love's a Merchant.....	Carew
Ma Curly Headed Baby.....	Clutsam
Mammy's Precious PickanInny.....	Goodman
Market	Carew
May Morn'ng, A.....	Denza
Melanie in the Wood.....	Goetz
Mother o' Mine.....	Tours
My Ship.....	Del Riego
O Dry Those Tears.....	Del Riego
Oh! For the Wings of a Swallow.....	Lohr
One Little Dream of Love.....	Gordon
Over the Waters Blue.....	Clarke
Piper of Love.....	Carew
Ragged Vagabond	Randolph
Rose In the Bud.....	Forster
Rose of My Heart.....	Lohr
Roses of Picardy.....	Wood
Sea Rapture	Coates
Slave Song	Del Riego
Smile Through Your Tears.....	Hamblen
Somewhere In This Summer Night.....	Carew
Song of Songs.....	Moya
Song of the Soul.....	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden.....	Del Riego
There's a Song In My Heart.....	Hamblen
Three for Jack.....	Squire
Thought of You.....	Lohr
Three Little Fairy Songs.....	Besly
Tick Tick Tock.....	Hamblen
Tiptoe	Carew
Wake Up	Phillips
Way to Your Heart.....	Lockhart
When Eventide Closes.....	Jonas
Where My Caravan Has Rested.....	Lohr
World Is Waiting for the Sunrise.....	Seltz
You In a Gondola.....	Clarke

NEW SONGS

Come Back In Dreams.....	Hamblen
Devotion	Wood
Hallowed Hour	Wood
A Little Prayer.....	Hamblen
Little Son	Axt
Needing You	Deppen
Over the Meadow.....	Carew
The Rose of Memory Lane.....	Gordon
The Sacred Flame.....	Hamblen
When Shadows Fall.....	Loth

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THE HILLSBOROUGH CONCERTS

Picturesque Woodland Theatre in San Mateo County Crowded on the Occasion of the First Concert of the Third Summer Series

The opening concert of the third summer series of the Philharmonic Society of San Mateo County was the best attended of any of the opening events in the Woodland Theatre since we have attended there. A great deal of credit for this unquestionable success is due to Mrs. Geo. N. Armsby, whose fine gentility, delightful personality and irresistible persuasiveness bring her support from everybody. For the first time we have seen practically all boxes occupied and every seat crowded. Possibly there are other members among the officers and directors of the Philharmonic Society who co-operated with Mrs. Armsby in her wonderful work, but we happen to know Mrs. Armsby and of what she is capable, and are not personally acquainted with the energy and enthusiasm of the others.

As San Francisco draws the principal proportion of its patrons from the bay district, the Hillsborough concerts attract music lovers from a radius of about 50 miles, especially from the communities south of it. There are residing in this radius several hundred thousand people and it ought not to be difficult for San Mateo county to continue to attract from two to three thousand music lovers to its charming Woodland Theatre. Everett Jones, press representative of the Philharmonic Society, has done some excellent publicity work, not only around San Mateo, but in the press and street cars of San Francisco, invading the very field of his competitor.

However, the Philharmonic Society of San Mateo County and the Summer Symphony Association are working hand in hand and are therefore both successful. It was necessary to include our review of the program, which was the same and conducted by the same leader—Albert Coates—in both places, in our report of the San Francisco concert. So, what we said of the San Francisco concert is also true of the San Mateo event. In San Mateo it is also evident that the popularity of these concerts increases with their recurrence. From present appearances it would seem as if this third season will be the biggest in every way. If you enjoy to spend a beautiful Sunday afternoon in the open air, surrounded by rustle atmosphere, you make no mistake to attend occasionally the delightful symphony concerts in San Mateo county.

NEW HARRIS COMPOSITIONS

It will be interesting to the readers of the Pacific Coast Musical Review to learn that F. Fischer & Brother of New York, the widely known publishers, will introduce early next fall a number of new compositions by Edward Harris, music editor of the San Francisco Bulletin and an accompanist and pedagogue of international reputation, as well as one of the most successful American composers. The numbers that will be from the press a few months hence include: A Spring Roundelay and Cradle Song, both for pipe organ; Croon (a Southland idyll), edited by Guy Maier for two pianos (this work will be played by Maier and Pattison), and I Have Redeemed Thee (sacred song).

Mr. Harris has started a class for pianists and accompanists and there is no one better equipped to transmit knowledge gained by practical experience with some of the world's foremost artists. Mr. Harris is himself an artist of the first rank and his students are bound to obtain valuable information which one of less experience is not likely to be able to have accumulated.

CONCERT REVIEWS

Joseph Greven presented Bernadette Frechette, soprano; Maria Vogel, contralto; Earl Hirschey, tenor, and Fred Klein, baritone, in an operatic and song recital in the Founders' Hall of the Women's building on Thursday evening, May 17. The program consisted of two parts and 28 songs, partly ensembles and partly solos. The compositions included French, Italian, German and English songs, as well as French, Italian and German operatic arias and ensemble numbers. There was an unusual variety of vocal subjects and the versatility of the artists was apparent, because of their intelligent interpretation of works by Sullivan, Leoncavallo, Wagner, Nessler, Fontana, Rubinstein, Terry, Handel, Massenet, Puccini, Alvarez, Franz, Spross, Verdi, Saint-Saens, Donizetti, A. W. Finden, D'Hardelet, Thomas, Gounod, Cesar Franck, Schubert, Coates and Flotow.

Every one of the participating artists revealed excellent voices used with artistic discrimination, excellent diction and thorough comprehension of the value of clear diction. Both in their solos, duets and quartets these artists maintained a dignified musicianly atmosphere and made an exceptionally deep impression upon their hearers. We are unable to prefer one of these artists over another and are glad to give them equal recognition. Joseph Greven, both as accompanist and "coach," has a right to feel gratified with his disciples, who reflected credit upon him and themselves.

Henri Deering gave three programs of piano compositions on Monday afternoons, May 7 and 14, and Thursday evening, May 17, at the California School of Fine Arts Gallery. These programs were respectively divided into classical, romantic and modern programs. We were only able to attend the third—the modern program. On this occasion the distinguished American pianist interpreted works by Debussy, Ravel, Prokofiev, Moedtnier, Albeniz, Villa Lobos and Infante. The three programs testified to the artistic taste, versatility of interpretation, extensiveness of repertoire and sincerity of the pianist. Unfortunately for the writer, he attended the one program with whose school of composition he is not in sympathy, because he has not yet learned to appreciate its beauties. However, judging from the enthusiastic applause, the size of the audience and the attention given the soloist, there are many people here who admire the works of modern musical literature. If the attitude of the audience is any criterion by which to judge an artist, we concede that Mr. Deering is a pianist of the first rank who interprets compositions in a manner to retain the interest of his hearers.

Hermann Genss, pianist, assisted by Charles Bulotti, tenor, gave a concert in the auditorium of the Woman's City Club on Friday evening, May 18. Mr. Genss' piano compositions selected for this occasion included: Chromatic Fantasie and Fugue (Bach), Sonata, op. 90, in E minor (Beethoven), Fantasie, op. 49, Nocturne, op. 37, No. 2, Barcarolle, op. 60, Etude, op. 25, No. 11; Spinning Song from Flying Dutchman (Wagner-Liszt), Tannhauser March (Wagner-Liszt).

The writer has not had the privilege to hear Mr. Genss for a number of years. He had, however, pleasant memories from his former experiences in this direction. We always considered Mr. Genss a distinguished artist whose pianistry excelled in technic as well as emotional expression. The years have dealt kindly with this brilliant master and the manner in which he revealed his skill in interpreting such contrasting giants as Bach, Beethoven, Chopin and Wagner was delightful to behold. His technic shows exceptional

facility and clarity and his musicianship is manifested in a mode of phrasing that accentuates the message of the composer.

Charles Bulotti, always a favorite of ours, distinguished himself in two groups of well-chosen songs. The program contained compositions by Mozart, Schubert, Richard Strauss, Franz, Hageman, Stanford, Dvorak and Parker. Bulotti has lost none of the flexibility and "sweetness" of his voice, and has added much of warmth and depth. His enunciation is a joy to behold and his exquisite lyricism belongs among the most satisfying enjoyments one can imagine at a vocal concert. The enthusiasm his singing aroused was indeed well justified.

Miss Helen Schneider gave a piano recital in the Fairmont hotel on Monday evening, May 21. Her program was as follows: (a) Tambourine (Rameau), (b) Soeur Monique (Couperin), (c) Gigue (Bach), (d) Carnival (Schumann); (a) Suite Bergamasque—(a) Prelude, (b) Claire de lune, (c) Passepieds (Debussy); (a) From a Suite, op. 14—allegretto, scherzo (Bartok), (b) Pavane (Ravel), (c) Leyenda (Legend) (Albeniz), (d) When I Was in Spain (de Rassouchine); (a) Spring Night (Schumann-Liszt), (b) Rhapsodie No. 6 (Liszt).

As may easily be seen, Miss Schneider had selected a most ambitious and scholarly, as well as interesting, program. The large audience of representative music lovers that assembled to hear this young artist was ample evidence of the high esteem in which she is held here and the manner in which she interpreted even the most difficult compositions justified this recognition of her artistic importance. We can not imagine a composition more representative of the higher musicianship than Schumann's Carnival and Miss Schneider interpreted this work with exceptional authority and intelligence. Indeed, the entire program was played by her with that solidity of interpretation, that finish of technic, that finesse of phrasing and that thorough comprehension of the inner significance which only pianists of exceptional talent are competent to reveal. Miss Schneider is a disciple of that distinguished master, Hugo Mansfeldt.

The Loring Club, of which Wallace A. Sabin is the able director, with the assistance of The Wednesday Morning Choral of Oakland, of which Mr. Sabin is also conductor at present, gave an unusually interesting program at the fourth concert of its fifty-first season in Scottish Rite Auditorium on Tuesday evening, May 22. The hall was crowded to overflowing and the audience was simply ravenous for encores. The Loring Club is one of San Francisco's most popular choral organizations, as is also the case of the Wednesday Morning Choral in Oakland, and both justified this popularity on this occasion.

Mr. Sabin had both clubs exceedingly well trained. They sang with verve and fine

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A TRUMPET MUSIC SCHOOL

Of the history and facts concerning the school of music for trumpet, there is undoubtedly a choice of styles and methods, but to the musical intellectualist, the peer of trumpet study and performance is that attained by the Russian School of Music, more or less specifically centralized at the Moscow Conservatory, Moscow.

William Brandt, one of the foremost trumpeters of this school, was professor of his instrument at the Moscow Conservatory. He also enjoyed the distinction of being soloist of the State Grand Moscow Opera. His reputation in pedagogic circles was phenomenal, and his compositions for trumpet have become invaluable. Among the latter are two very well-known concertos, numerous etudes and one complete "Method" for trumpet. In 1913, he left Moscow for Saratow, and his place was filled by M. Adamoff, another most prominent and able soloist. He claimed



VLADIMIR DRUCKER

Solo Trumpet of San Francisco Symphony Orchestra and Honor Graduate of Moscow Conservatory and Pupil of Russia's Three Greatest Trumpeters

great distinction as a concert artist and was happily associated as artist supreme with the State Opera and Ballet.

M. Tabakoff, a professor par excellence of Philharmony, soloist with the State Opera as well as soloist extraordinary with the Persymphance, is also included in this group of remarkable trumpeters. M. Tabakoff, an unusual artist of his instrument, gained fame more widely as a performer, Russian conductors and guest conductors alike being astounded at his uncanny ability.

These three peerless masters of trumpet during 40 years of study and work created an especial school for the ideal trumpet study. The pupil graduating from this method must be in the conservatory seven years, during which time he must cover full musical education in addition with his intensive trumpet study.

Vladimir Drucker is the pupil of all three of these masters and enjoys the distinction of being the only artist with this marvelous background of training and musicianship in America.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public.

CHARLES KOECHLIN HONORED

A reception to Charles Koechlin of Paris on June 15 at the home of Miss Urner and Mme. Margaretha Van Loben Sels carried many San Franciscans across the bay where the notable musician was greeted by a large number of musical folk, including those of the French colony. Several of his works were presented, two songs being given by Catherine Urner, mezzo soprano, with the composer at the piano. They were *La Priere du Mort* and *Aux Temps des Fees*, beautiful in construction and harmony. Koechlin, though listed as a modernist, is reasonable in his mode of expression and does not sacrifice beauties, to which our ears are accustomed, to dry theoretical construction. Miss Urner sang with feeling and power.

Marian Nicholson gave Debussy's last work, a Sonata for violin and piano, with Mme. Van Loben Sels at the latter instrument. She played with keen accuracy and fine intelligence, drawing cordial admiration to herself. Mme. Van Loben Sels was complimented for her reading of Koechlin's



W. BRANDT

Trumpet Pedagogue and Virtuoso, Formerly of the Moscow Conservatory and One of Vladimir Drucker's Three Great Teachers

piano works, *Chant des Pecheurs* and *Dans les grands champs*, the composer praising her insight.

Koechlin, who spoke at the last meeting of Pro Musica, June 27, also gave a talk at Stanford University earlier in the month, speaking of Honegger and Hindemith, and presenting songs, through Miss Urner, of two Paris students, Phillipart and Henri Sanget, who are considered by Koechlin to be numbered among the brilliant young composers of the day.

The Abas String Quartet will be heard in two concerts at Stanford University in July under the auspices of the summer session, directed by John A. Sellards. The concerts will be held on Monday evenings, July 9 and 30. The first program will present the Beethoven Quartet, Opus 2; Debussy's *Lento* from String Quartet; Wolf's *Italian Serenade*; Semetana's Quartet in E minor. The second program will offer the Mozart Quartet in D major; Ernest Bloch, *In the Mountains*, and the Dvorak Quartet in E flat. The Civic Chamber Music Society now being organized will sponsor six concerts of the Abas Quartet in San Francisco, beginning in October. Alice Seckels is manager for the Abas Quartet and Civic Chamber Music Society.

OPPENHEIMER ANNOUNCEMENT

The popularity of the moderate-priced music course of great artists and attractions has definitely become established in San Francisco, the continued demand for reservations for the splendid Selby C. Oppenheimer course of musical events for the coming season proving that music lovers are quick to scent the advantage of securing the same seat for each of the 10 big events and to avail themselves of the decided ticket rate reduction afforded them by the reservation of season tickets. According to Oppenheimer, "several hundred new names are already on the waiting list of subscribers for next year's events, the reaction accruing to his use of the new Dreamland Auditorium attracting many on his assurance of the comfort of chairs and acoustic features of the new hall, and the extraordinary list of superb attractions in the series bringing converts



M. TABAKOFF

Professor Par Excellence on the Philharmony of Moscow and Soloist with the State Opera, One of Vladimir Drucker's Three Eminent Teachers

daily to the season ticket plan introduced here by this management two years ago."

In the notable list which Oppenheimer has arranged are singers, instrumentalists and ensemble numbers of fine merit. Rosa Ponselle and Elsa Alsen are two of the outstanding dramatic sopranos of the day, and both will give recitals in this series. Tito Schipa is a great popular favorite, and one of the best-loved tenors in the world today. Mischa Elman heads the violinists scheduled, while Maier and Pattison more than satisfactorily care for those most interested in the works of the piano literature. A notable event will be the joint recital by Efrem Zimbalist, violinist, and Benno Moiseiwitsch, pianist, which will include one of the great sonatas as well as individual groups for piano and violin.

Ensembles booked include Doris Niles and her American Ballet of stars, corps of dancers and little orchestra. The Russian Symphonic Choir of 30 vocalists and the peerless Flonzaley Quartet, who have announced that their next visit will signalize their last here. Louis Graveure, now a tenor, will also be heard here for the first time in this series with his new voice.

UNIVERSITY MUSIC COLLEGE

For the seventh time in 44 years the College of Music at the University of Southern California has reached the limit of its accommodations and must enlarge its quarters and curriculum to meet the demands of its student body, according to a survey made recently by Walter Fisher Skeele, dean of the college. The registration now numbers 500 with a faculty of 25.

The College of Music, founded in 1884, is one of the oldest departments at the University of Southern California. At present there are 40 courses comprising the curriculum of the College of Music; 18 of them are concerned with the theory of music; that is, harmony, ear training, history, counterpoint and composition. The main part of the curriculum is concerned with lessons in playing instruments: pipe organ, piano, voice training, ensemble singing, violin, cello, clarinet, flute, harp and all the brass instruments.

The faculty of the College of Music of the University of Southern California includes many distinguished names on its roster. Walter Fisher Skeele, A.B., who has been dean of the College of Music since 1885, is president of the American Guild of Organists. Dean Skeele teaches piano and pipe organ in conjunction with his other duties.

Arthur M. Perry, assistant dean of the college and professor of violin, has had private study under H. Schrädieck and J. Bond Francisco. He is a member of the New York Symphony, a charter member of the Russian Symphony Orchestra of New York, and a member of the Los Angeles Symphony and Philharmonic orchestras.

Another well-known professor of violin is Davol Sanders, graduate of the Royal Academy High School of Music, Berlin, a former student of Joseph Joachim, Carl Halir, Wilhelm Berger, Heinrich von Herzogenberg and Carl Heyman. Prof. Sanders was formerly head of the violin and theory department of the Lachmund Conservatory, New York. He has played first violin in the Berlin Philharmonic Orchestra, the New York Symphony Orchestra, the Russian Symphony Orchestra and the Los Angeles Philharmonic Orchestra.

Professor of Violoncello Axel Simonsen is a former student of Franz Neruda and Hugo Becker, a member of the Tandler Quartet in Vienna and one of the founders of the Brahms Quintet. Prof. Simonsen was with Madame Melba as assisting soloist before taking his position here. Here he has occupied the position of solo violoncellist of the Los Angeles Symphony and the Philharmonic orchestras.

Max van Lewen Swarthout, professor of piano history and the appreciation of music, has studied at the Balatka and Gottschalk conservatories, Chicago, and the Royal Conservatory of Music, Leipsic, Germany.

Arnold H. Wagner, professor of singing and public school music, has studied under Julia Etta Crane, Harriet Crane Bryant, Francis Stuart, Frederick E. Bristol, Edmund J. Myer, Percy Rector Stephens, Yeatman Griffith and Louis Graveure.

John Claire Monteith, professor of singing, has had private study with Harold Jarvis, Detroit; George Sweet, New York, and Yeatman Griffith, New York.

Another professor of violin is Charles E. Pemberton, who also has studied under J. Bond Francisco, Preston Orem and Dr. Hugh Clarke, and is a member of the Los Angeles Symphony and Philharmonic orchestras.

SUMMER RECITALS

The third of the Summer Recitals at the San Francisco Conservatory of Music took place on Thursday evening, June 14, with Evelina Silva as mezzo-soprano, Robert Pollak, violinist, and Ernst Bacon, pianist. Giulio Silva, head of the vocal department, played the accompaniments. The program was as follows: (a) Improvisu, A flat major

(Schubert), G flat major (Schubert), (b) Soiree de Vienne (Schubert-Liszt), Ernst Bacon; (a) Dido's Lament (Purcell), (b) My Mother Bids Me Bind My Hair (Haydn), (c) Ah mio cor (Haendel), Evelina Silva; Violin Concerto, A major (Mozart), Robert Pollak.

KRISTOFFY PUPIL SUCCESS

Valerie Feodorovna Post, young Russian soprano and member of the San Francisco Opera Company, who has been heard by the musical public of San Francisco and the bay region at the Allied Arts Club, the recent Foreign Trade and Travel Exposition, Teachers' Institutes and Russian Clubs, has just been honored by election to the position of vocal instructor at the State Normal School, Cheney, Wash. Miss Post has received her entire musical education in California, her vocal work having been under



VALERIE FEODOROVNA POST

A Brilliant Young Russian Soprano Who Has Recently Been Appointed a Faculty Member of the State Normal School in Cheney, Wash. Miss Post Is a Kristoffy Disciple

the guidance of Madame Johanna Kristoffy, the brilliant operatic and concert dramatic soprano, now residing in San Francisco.

During the Easter holidays, Miss Post gave a concert at the Normal School which was very well received. She was invited to appear in recital there again during the summer session and offered the instructorship with a two weeks' leave from the fall quarter to complete another season with the San Francisco Opera Company. Miss Post holds an A.B. and an M.A. degree from the University of California and has been a member of the Berkeley High School faculty since graduation.

ALICE SECKELS ENTERTAINS

Miss Annie Louise David, the distinguished American harpist, who is spending the summer in San Francisco, was the guest of honor at a reception given by Miss Alice Seckels in her new studios at the Fairmont hotel on Thursday evening, June 21. The studio consists of three unusually spacious rooms which lend themselves extraordinarily well to affairs of this nature. Anyone who knows the hostess well will know without being told that the studio is attractive, particularly so because of its simplicity. The prevailing color scheme is carried out in the soft pastel shades; its furnishings reveal thoughtful consideration both for comfort and beauty. Particularly charming is the music room, with its enormous fireplace at the left, in front of which cozy chairs and divans have been placed. Here and there one sees small tables upon which rests either a brightly colored jardiner filled with exquisite blossoms tastefully arranged, a lovely lamp that sends out a delicate glow, a rare

book or two or some precious antique. A few etchings on the wall, a fine piece of old brocade thrown gracefully across the piano, which stands upon a raised platform at the extreme end of the room, combine in establishing an atmosphere of delightful intimacy as well as beauty.

During the evening an informal musical program was interpreted by Miss David, Austin Sperry, Charles Bulotti, Eva Gruninger Atkinson, Rosina Wilhelm, Margo Hughes and Pearl Brandt. C. H. A.

PUBLIC SCHOOL MUSIC DAY

The California Federation of Music Clubs, composed of 150 musical organizations and 10,000 members, through its president, Mrs. Abbie Norton Jamison, and its chairman of public school music committee, Miss Estelle Carpenter, director of music in the San Francisco public schools, designated Tuesday, June 12, 1928, as Public School Music Day throughout the State. This day was arranged so that club members and general public could be informed of the excellent work in music accomplished in the public schools.

The Public School Music Day is for the purpose of showing encouragement and appreciation to all those in the public schools who are teaching or co-operating in the subject of music. Club members and officers, parents and general public are invited to visit schools on that day.

Pupils and parents were informed as to the value of public school music and that it gives to the students many advantages and prepares them for understanding, performance and enjoyment of the art of music.

On this day, from 5:00 p. m. to 6:00 p. m., over KPO, Hale Brothers' broadcasting station, selections from The Childhood of Hiawatha, by Wilson, were given by the Commodore Sloat School Glee Club, directed by Miss Olive Bartlett.

CADMAN IN ALASKA

To Charles Wakefield Cadman, eminent American composer-pianist, goes the signal distinction of pioneering in the concert field of Alaska. Mr. Cadman is the first musician of note to tour this territory. The composer left Los Angeles with a co-artist, Margaret Messer Morris, soprano, and Miss Morris' mother. The party sailed for Seattle, where they attended the international convale of Kiwanis, June 18 to 21, after which they left for Juneau, Alaska, giving a concert there as well as in the other Northern points of importance.

Sam Rodetsky presented a number of his pupils in the fourth piano recital at the Y. M. C. A. Auditorium on Thursday evening, June 7, at 8:15 o'clock. An interesting program had been prepared, in which the six-year-old violinist, Harry Cykman, a pupil of S. Raider, appeared as assisting artist, playing a concerto by Seitz. On the same program was a duet written by Raigorodetsky, father of Sam Rodetsky. This number was played by Aida Frankel, for the first time in San Francisco. Others appearing on the same program were: Rebecca Aronson, Pearl Fishbon, Aida Frankel, Bernice Granadier, Jane Kessler, Frances Myerson, Sara Mendel, James Switton and Eugene Tarczy.

Parker Bailey, a former student of Pierre Douillet in San Francisco, was the winner of the \$900 Bearn's prize offered through Columbia University of New York for two sonatas, one for piano and violin and the other for piano and flute. The latter composition was performed May 15 last at the Cleveland Museum of Art, Mr. Bailey being a resident of Cleveland, Ohio, at present. The sonata was well received.

Mr. Bailey is the nephew of the late Horatio Parker, one of our foremost composers and for many years head of the music department at Yale University.

RECOLLECTIONS OF THE MUSICIANS CLUB

By JOHN HARADEN PRATT

(Continued from last issue)

The oratorio of "The Messiah" was given by the Handel and Haydn Society of San Francisco and the Harmonic Society of Oakland on January 6, 1876, in the new Presbyterian Church, Fourteenth and Webster streets, Oakland. Mrs. Marriner (afterwards Mrs. Marriner-Campbell) sang "Rejoice Greatly," "Come Unto Him," and "I Know That My Redeemer Liveth." She was gifted with a voice, not of great power but of beauty and great brilliancy. She stood always at the head in oratorio here, and sang with warmth and vivacity.

Miss Clara Beutler was another talent whose charming singing was known on both sides of the bay. She had the solos "But Thou Didst Not Leave," "How Beautiful Are the Feet," and "He Shall Feed His Flock." Walter C. Campbell sang the bass solos, and he is singing today.

Mr. Morgan conducted, of course. Rev. Dr. Eells was the pastor of the church. It held 2000 people and many were turned away. I had the pleasure of assisting at this performance. Mr. Morgan was conducting the rehearsals of the Harmonic Society also. His predecessor was J. H. Dohrmann, who for many years was organist in St. Patrick's Church, San Francisco.

In the chorus of the Harmonic Society was an enthusiastic bass singer, a friend of Dudley Buck. He was George H. Collins. Mr. Morgan gave a concert in the First Congregational Church, Oakland, illustrating music from ancient to modern times; and in putting on the program a composition by Dudley Buck, gave the name of the composer as B. Duck. I know for a fact that Morgan did not care for Buck's music. I suppose he thought as our Wallace Sabin does, that it is "too Bucky."

Mr. Collins brought out a criticism in the morning paper, castigating Morgan for such shameful treatment of his friend Dudley Buck. Morgan loved nothing better than a controversy and came right back in another paper and the tilt went on heatedly for some time. The entire controversy being sent on to Mr. Buck, he felt insulted.

Vollmer Hoffmeyer, who played Sterndale Bennett's celebrated and beautiful concerto in F minor, remained here. One of his first pupils was the daughter of A. N. Towne, then general superintendent of the Central Pacific Railroad. After Mr. Morgan's death Mr. Hoffmeyer took charge of the Morgan Conservatory. He encouraged me in my plan of going to Leipzig to study.

With the rest of us in the Morgan Conservatory was William Armes Fisher. He studied the organ and the violoncello, and vocal music, having a good bass voice. It was his ambition always to be a teacher of the voice. He made excellent progress in singing under J. Wesley Wilkins. Something seemed ever to be calling him away from his first love. He was offered \$100 per month to be deputy school superintendent of Oakland, with Dr. Todd, the cornetist, who was superintendent; then he entered Mr. Vickery's art store in San Francisco, at the time when Bruce Porter was there; then he was in Dvorak's Conservatory in New York. Finally, after teaching for a while at Jamaica Plains, Mass., he went to Ditson's, where he has remained nearly 30 years, as musical editor.

Among those who appeared constantly upon the musical platform was Hugo Mansfeldt. I had been only a few days in San Francisco when Quincy Chase of Kohler & Chase offered me a ticket to a recital at the Bohemian Club in Commercial street. The Kohler & Chase store was on the south side of Clay street, between Kearny and Montgomery, and a little east of the center of the block. East of Kohler & Chase was the store of M. Gray, and west, that of Schuberth's. The manager of Schuberth's was Emil Ruppel. Directly behind these stores were the rooms of the Bohemian Club, then in its

infancy. The recital consisted of solos on the violoncello, played by a German named Hartdegen. A splendid player he was. His accompanist was Hugo Mansfeldt, who, with long fingers and a liquid touch, dashed off the piano parts. Quite unforgettable was that hour. Opposite were the private rooms of William C. Ralston, to whom I had brought a letter of introduction.

The history of music in San Francisco would be incomplete without the name of Hugo Mansfeldt. In the seventies he came constantly before the public as a player of Chopin and Liszt. In 1896, when the Club was two years old, he published his work, "New Technic," for the piano. His pupils not only found the difficult technical road laid out clearly before them, but they were introduced to a wide culture in the choicest musical literature. It is no wonder that he has been a successful teacher as well as an artist upon the stage. One may have thought that technic was his god to have seen him on the trains between San Francisco and Stockton and Sacramento, practicing upon his dummy keyboard; but such was not the fact. There was nothing mechanical about his music, interpretations, ideals, nor in the playing of his pupils.

Another favorite local star was Mlle. Anna Elzer. Karl Formes was here; Fred Borneman, a prominent basso, and Wachtel, whose famous "ut" was heard around the musical world. Gustav Hinrichs, composer and conductor, and his brother, Julius Hinrichs, the violoncellist, had adopted San Francisco as their home. Another representative man was Senor M. Y. Ferrer, the leading teacher of the guitar. His family were well known, and he was a brilliant performer on his instrument.

In a concert in Pacific Hall, April 27, 1876, he was assisted by Senor S. Arrillaga, who played a "Grand Polonaise" by Chopin, by Louis Schmidt, Jr., the talented violinist, Clara Beutler, and the tenor, J. E. Tippet.

Miss Beutler and Mr. Tippet married and went to Boston. The last time I saw her was when she sang at the funeral of J. P. Morgan, at the Conservatory. I recollect a delightful evening, spent in Germania Hall, Oakland. Emil Sauret was here and gave a concert that night, assisted by Miss Beutler and Oscar Weil. Mr. Weil was wounded in the hand in the Civil War, and was disabled for playing the violin, so I never heard him play but that once. He carried his part all right in a duet with Sauret, and Sauret ripped out the Carnival of Venice in grand style.

I heard Sauret in the Gewandhaus, Leipzig, in 1880. Then he came again to San Francisco, shortly before the fire, and played in Lyric Hall, 119 Eddy street, under the management of Will Greenbaum. He must have been nearly 60 years old then, and a very much changed man from the wonderful specimen of physical beauty that he was in '76. But his playing was marvelous; for swiftness it was unbelievable. Hans Koenig expressed it in an emphatic "Unglaublich!"

"Music in Oakland in the Early Days" is a most interesting and instructive article written by Mrs. Augusta Lowell Garthwaite of Oakland. It may be found in the Musicians' Journal, published by the Music Teachers' Association of California, beginning in the issue of March and April, 1915, and ending in that of May and June. The following quotation from the article will show some of the ill effects of the Trenkle method, which I am sure was held in disrespect not only by Hartmann, but also by such teachers as Kuehner, Mansfeldt, Schumacher and Dohrmann.

(To be continued)

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TEACHERS' CONVENTION (Continued from page 7)

strand, Los Angeles County Branch;
Miss Jessie Weimer, Los Angeles
County Branch
4:00 p. m.—Miss Ellen Babrock Dorland,
piano, San Diego County Branch
Three Bizaveries Myaskowsky
Poissons d'Or Debussy
L'isle Joyeuse Debussy
La vallee des cloches Ravel
7:00 p. m.—Annual Banquet
Toastmaster—Charles S. Draa, Los An-
geles County Branch
Program by Los Angeles County Branch

Thursday, July 12

9:30 a. m.—Violin Round Table
Leader—Roderick White, Honorary
Member Santa Barbara County Branch
Sol Cohn, Los Angeles County Branch
10:45 a. m.—"In a Garden" (from Opera
Fairyland) Horace Parker
Katuchia's Prayer (from Resurrection)
..... Alfano
Robin, Robin, Sing Me a Song Spröss
Mrs. Holland Frazee, soprano, Sacramento
County Branch. Holland Frazee at the
piano
11:00 a. m.—Paper—"School Music and the
Private Teacher," Holland Frazee, Sacra-
mento County Branch
11:15 a. m.—Sonata No. 1, op. 137, for
Violin and Piano Franz Schubert
Miss Muriel Sworder, violin, Tulare
County Branch
Mmc. May Eegensatz Flower, piano, Tu-
lare County Branch
11:30 a. m.—Greeting from the California Fed-
eration of Music Clubs. Mrs. Abbie Nor-
ton Jamison, President, Member of Los
Angeles County Branch
"Music Teachers and the Music Clubs"
11:45 a. m.—Miss Lillian Bowles, Los Angeles
County Branch
(In costume) Jenny Lind
Scandinavian Group, 1840 Period
The Princess Grieg

Synore's Song Syerielef
Echo Song Thrane
1:30 p. m.—In Church
Largo from New World Symphony
Ariel Dvorak
Dreams Bonnet
Miss Florence Barnes, organ, San Bernar-
dino County Branch
1:40 p. m.—Peer Gynt Suite Grieg
Mrs. Bessie Mugg Zimmerman, organ,
Fresno County Branch; Mrs. Etta Mor-
rison, piano, Fresno County Branch
2:00 p. m.—Topic to be supplied by Madame
Stetzler
Alexander Stewart, Los Angeles County
Branch
2:15 p. m.—Ave Maria (16th Century)
Romance Arcadelt-Liszt
Pastorale MacDowell
Finale in E Major Bossi
Mrs. Geneva C. Jacob, organ, San Ber-
nardino County Branch
2:25 p. m.—Organ Round Table
Leader, Ernest Douglass, Los Angeles
County Branch
"The Organ Considered as a Member of
the Orchestra," Dean Skeele, College of
Southern California Expansion in Organ
Interpretation
"The Appreciation of the Organ by the
General Public—Is It Growing?"
3:30 p. m.—Discussion—Organ; Church Music
"Music in Religious Education," Mrs.
Grace Widney Mabey, Chairman of
Music in Religious Education, National
Federation of Music Clubs
3:40 p. m.—"What the National Federation of
Music Clubs Is Doing for the Music
Clubs," Mrs. Edgar Stillman Kelley,
President of the National Federation of
Music Clubs
4:00 p. m.—The Nymph of the Lake from
Seven Pastels of Lake Constance
..... Karg-Elert
Scherzo from Second Organ Symphony
..... Louis Vierne
Ride of the Valkyries Wagner
Allan Bacon, San Joaquin County Branch
8:00 p. m.—Preludium Bach
Sonata in E Major Handel
Indian Lament Dvorak-Kreisler
Hymn to the Sun Rimsky-Korsakow
Roderick White, violin, Honorary Mem-
ber Santa Barbara County Branch



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Alameda County Branch; Mrs. Mabq
Redfield at the piano, Alameda County
Branch
Prelude (First Modern Suite) MacDowell
The Liner (From the Suite Ships)
..... Goossens
Welsh Shepard's Dance W. G. Williams
Danse Debussy
Carrie Emerich, piano, Alameda County
Branch
John Smallman (program to come), Los
Angeles County Branch
Andantino Doucement expressif, op. 10
..... Debussy
Fox Trot No. 5 Casella
(From a series of five pieces for the
string quartet)
Continued on page 14)

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CHILDREN IN MUSIC WEEK

One of the most inspirational features of the Music Week in San Francisco was the great public school concert given under the direction of Miss Estelle Carpenter, director of music of the public schools, who was chairman of public school music activities for Music Week. This concert took place in the Civic Auditorium on Tuesday, May 8, at 1:20 p. m. All the music pupils of the high schools and junior high schools and all the eighth grades of the school department assembled to lift their voices in song under the leadership of Miss Carpenter, accompanied by the Municipal Band, Philip Sapiro, conductor. Nine thousand pupils sang on this occasion.

A large chorus of 1200 pupils from junior high schools and eighth grades, 27 schools in all, rendered in parts, Intermezzo from Cavalleria Rusticana, Dream of Summer by Bliss, and Caballero by Kotte. The Girls' Glee Club of the Girls' High School, under Mrs. M. McGlade; the Lowell High Boys' Glee Club, under Miss Julia Neppert, and the Galileo High Boys' Glee Club, under Miss Constance Keohan; an instrumental trio from the High School of Commerce, under Mrs. V. Farrell, and the Galileo High School R. O. T. C. Band, under direction of T. J. Kennedy, R. O. T. C. bandmaster, with Carl Lastrucci conducting, rendered selections.

J. M. Gwinn, superintendent of schools, was chairman of the day. Mayor James Rolph, Jr., addressed the pupils and J. Emmet Hayden, acting chairman of Music Week, and Chester Rosekrans, executive director, were present and made remarks.

Miss Estelle Carpenter, director of music in the public schools, arranged 109 outstanding concerts and demonstrations in the various public schools under direction of the principals and music teachers. These concerts were given in all the schools during Music Week. Elementary, junior high and high schools indicated a special time at which to honor music. These concerts were included in the official program of Music Week and were made possible by the co-operation with Miss Carpenter of the school authorities, the principals and music teachers. A great array of musical talent was exhibited in these concerts and parents and public were invited to visit the schools at hours set apart for the concerts.

GRAVEURE LECTURE SUBJECTS

During the five weeks that Louis Graveure, the eminent vocal authority, opera and recital star, and world-renowned tenor, will spend in San Francisco beginning Monday, July 23, conducting his famous "master" classes and coaching teachers and students, he will present in conjunction with his classes on Monday, Tuesday, Thursday and Friday mornings, a series of lecture talks on vital subjects for the singer which cover a wide range of topics and are of invaluable aid in the furtherance of the singing art. Among the subjects announced for analysis are Physical Development and Breath Development; Vocalism with Vowels; Vocalism with Consonants; Breath Control; Tone Color; Phrasing; Tempo; Preservation of Voice; Mezza Voce Singing and Soft Tones; Development of Poise; Temperament; Sentimentalism; Personality; Authority; Nervousness; Concentration; Memorization; Vision; Program Building; Repertoire; Psychology; Course of Study; Planning of a Career, etc.

Graveure accepts pupils for the entire course or for selected subjects, also "master" and "auditor" pupils for all or part time and a limited number of students in advanced coaching. Selby C. Oppenheimer is his San Francisco manager.

WINDY CITY HIT AT CURRAN

Fresh from what was the longest run ever accomplished by a revue in Chicago, A Night in Spain is being exposed to view at the Curran theatre, San Francisco.

No attraction that has appeared in San Francisco recently has caused as much advance comment as this, the latest of a long line of revues sailing under the Shubert banner. Chicago newspaper reviewers, usually prone to conservatism, voted it the best extravaganza within the ken of the present generation. Some stress was laid on the rather daring character of several divertissements with the added comment that these tabascoan incidents give a piquant savor to the delectable Spanish omelette.

From a spectacular viewpoint A Night in Spain is noteworthy. Over 40 scenes are displayed. Rose of Spain, Baile de la Noche de Casamiento, Columbus at the Court of Ferdinand and Isabella, the Bluebird Room, Spanish Shawl and Nocturne are among the outstanding pictorial incidents.

Phil Baker, who returned to the cast after a brief vacation, Ted Healy and Aileen Stanley head the cast of over 150 persons. One of the prominent features is the presence of the 18 Gertrude Hoffmann Girls in their remarkable high air pastimes and dance creations. Others who are seen are Helba Hura, Cortez and Peggy, Paul and Ferrel, Fodi Brown, Sid Silvers, Mabel Ash, Bob Stanley, George Anderson, Glen Dale, Barbara Vernon, Tito Coral, Bobby Pinkus, Sam Braun, Larry Fine, J. Colvil Dunn, Lillian Smith and the Andreini trio. A chorus of 70 fair-to-look-upon young women complete the entourage.

"COMMAND TO LOVE" AT GEARY

With the most outstanding list of players ever seen in one attraction in San Francisco, Mary Nash, Basil Rathbone and Violet Kemble Cooper in The Command to Love, with Henry Stephenson, began a limited engagement at the Geary theatre, San Francisco, Monday night, June 25. The entire New York cast and production is here intact from an all-season run at the Longacre theatre, New York City, and it is to return shortly after the Coast engagement for a season's run in Chicago.

The Command to Love is from the German of Rudolph Lothar and Fritz Gottwald and prepared for the American stage by Herman Bernstein and Brian Marlow. It was staged by Lester Lonergan. The action takes place in the French Embassy in Madrid, Spain, and in the rooms of the young and good-looking French attache, who is torn between his love and fidelity for a beautiful woman and his duty to France. How he combines them both is said to be the chief cause of hilarity in the comedy.

When The Command to Love was first shown in New York early last season it was most enthusiastically acclaimed on account of its brilliant lines and audacious theme. The three stars, although they have not been seen in San Francisco for some time, are well known to lovers of the best in the theatre.

Mary Nash was last seen in San Francisco in Thy Name Is Woman. Her activities in the East and the success she has scored in other productions have prevented her from making any Coast tours.

Basil Rathbone was last seen here with Elsie Ferguson in The Grand Duchess and The Waiter. He, too, has visited the Western Coast but seldom.

Violet Kemble Cooper, one of the famous stage family which dates back to Mrs. Siddons, has not graced a local stage for an even longer time.

Henry Stephenson, who is featured with the stellar trio, has for years been credited with being one of the most distinguished actors on the English and American stage.

The other members of the well-selected cast are all familiar to theatregoers for their work in New York.

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RIEGELMAN PUPIL "RADIATES"

Another star added to the radio constellation bids fair to loom brightly on the evening air in the person of Dove Kilgore of Oakland. Out of scores of applicants, Miss Kilgore was selected to present over KLX a series of the better class of music consisting of operatic arias and classical pieces.

To a splendid coloratura soprano, this young singer adds an understanding of interpretation that reflects the result of her instruction from Miss Mabel Riegelman, who has carried away so many honors as the vivacious and brilliant prima donna of the Chicago Grand Opera Company.

Miss Riegelman has that rare gift of being able to impart to those who study with her that knowledge and understanding which has made her own work so famous.

Mme. Sonia Dubman, Russian pianist and teacher, presented 16 of her pupils in a recital on June 8, which attracted to the Y. M. C. A. Auditorium about 500 persons. It was gratifying beyond words to listen to these young players, practically all of whom have worked entirely under the direction of Madame Dubman, interpret a program that embraced the very best and most intricate pianistic literature, with such technical facility, musical discernment and poise. Madame Dubman's little four-year-old daughter created a genuine hit by playing two numbers. The youngster is not only well taught but, for one of her age, shows a remarkable talent for the pianoforte. There is no doubt but what Madame Dubman's re-

cital may be counted among the very best of its character heard here in many a moon.

SECOND SUMMER CONCERT

At the second summer symphony concert, which will take place in the new Dreamland Auditorium in San Francisco on Monday evening, July 2, and in the Woodland Theatre, Hillsborough, on Sunday afternoon, July 1, there will be a new feature that should prove exceedingly tempting to the music lover. Henri Pontbriand, a dramatic tenor of international reputation and a friend of Albert Coates, will be the soloist. He has selected a group of operatic arias as his vehicle of expression. Mr. Pontbriand possesses an unusually fine voice, sings with exceptional dramatic instinct and has a most imposing personal appearance. The instrumental portion of the program will include: Overture Marriage of Figaro (Mozart); Le Poeme de L'Extace (Scriabine); The Enigma Variations (Elgar), and Overture, Tannhauser (Wagner).

The Gamut Club of Los Angeles recently announced the election of Charles C. Draa as president to succeed L. E. Behymer, who has served the club for the past 19 years. Mr. Draa is well known throughout the State for his activities in the advancement of music and is prominent in Masonic and club circles. Other members of the board are Charles Bowes, vice-president; Charles E. Pemberton, secretary; L. E. Behymer, Benjamin F. Pearson, Josef Swickard, W. R. Berry, Dr. B. S. Frary and Elmer F. Ira.

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IMPORTANT NOTICE TO SUBSCRIBERS

Inasmuch as it was necessary to omit the issues of the Pacific Coast Musical Review dated May 20 and June 5 on account of delays in publication, all subscriptions will be extended ONE MONTH. Advertisers, of course, will not have to pay for any advertisements which were to appear in these issues. Advertising bills mailed now are for the May 5 and June 20 issues only. The Musical Review issues for July 5 and 20, August 5 and 20 and September 5 and 20 will contain eight pages only in order to give the editor an opportunity to publish California's Romantic Musical History on October 15.

ALFRED METZGER.

TEACHERS' CONVENTION

(Continued from page 11)

Larghetto and Vivace.....Naprawink
Zoellner Quartet, Honorary Members Los
Angeles County Branch

Friday, July 13

9:30 a. m.—Meeting called to order.

Reading of minutes of previous meeting
(January, 1928)

Secretary's report

Treasurer's report

Reports of local branches

Reports of committees

Unfinished business

New business

Nomination of officers to be elected in

October

Good welfare

Adjournment

Lomelino Silva, assisted by Miss Dora Di Tano, pianist, and Maestro Serantoni, accompanist, gave a concert at Scottish Rite Auditorium on Wednesday evening, June 20. Mr. Silva is a Portuguese tenor of operatic tendencies or leanings. He has a voice of unusual beauty unforced in its highest range and evenly balanced throughout its positions. He sings clear, clean as to pitch, and intelligent as to phrasing. There are times when he might employ more frequent contrasts as to light and shade and less adhesion to constant fortissimo singing, but in the main he is an able exponent of the art of operatic brilliancy. He sang arias from Gioconda, Rigoletto, L'Elisir d'Amore, Martha, Carmen and Andrea Chenier. He threw in, for good measure, some Portuguese and English songs. He was ably accompanied by Maestro Serantoni and Miss Di Tano.

KAJETAN ATTIL THRILLS GILROY

Solo Harpist of San Francisco Symphony
Orchestra Created a Sensation in Santa
Cruz County Prior to Close of Musi-
cal Season

The Pacific Coast Musical Review intended to publish the following extracts from the Gilroy daily papers for some time, but has not been able to follow its inclinations until now:

ATTIL CHARMS LARGE AUDIENCE

"I hope when I get to heaven that I may listen to as fine harpists as Kajetan Attil," remarked a lady at the concert by that noted artist, Wednesday night at the Hanna Street Auditorium. In plain English, the music was heavenly, and the concert the best ever given in Gilroy in many years. The Gilroy Music Club deserves great credit for sponsoring the affair and bringing such an artist to our midst, for Attil has a national reputation and has no superiors on the harp. A large and most appreciative audience greeted the performer, and every number was rewarded with prolonged applause. The affair will go down as one of the musical events in the history of Gilroy. Mrs. E. E. Brownell introduced the artist and thanked the audience on behalf of the Music Club for the fine attendance. It is safe to say that the Music Club will have no trouble in filling the auditorium the next time they sponsor such an evening in our midst.

Mr. Attil is one of those rare and charming geniuses, who do not make a fetish of the "artistic temperament," but displays generosity and a sense of humor. He showed the former when he gave an impromptu concert

to the children of the Junior High and Grammar School classes, during the afternoon. They showed their appreciation by the closest attention and absolute silence whilst Mr. Attil talked and played to them. Certainly they will agree with their elders, who attended the concert in the evening, that those who were absent missed a rare musical treat.

HARPIST REAL ARTIST

Kajetan Attil more than justified the choice of the Gilroy Music Club of an artist for their concert on Wednesday evening, April 25. He was introduced to his audience by Mrs. E. E. Brownell, president of the club, in a gracious little speech, in which she thanked all those who had helped to make the evening a success, particularly the press for giving space for news stories. She also outlined the aims of the club and expressed the gratification of the members for the encouragement given to their efforts to bring an artist of such outstanding merit to Gilroy.

The harp, under Mr. Attil's gifted fingers, is an inspired instrument and speaks with an almost human voice. His music was delightful, suggesting a fairy world and having the gift of touching the heart-strings of his hearers. Certainly his audience could not have enough of his music and he was accorded one of the heartiest welcomes and the most unstinted applause ever given to an artist in Gilroy. Those who were not able to attend missed a rare musical treat, as the children in the Junior High and Grammar school classes can testify, for in the afternoon he very generously and graciously played for them in the Hanna Street Auditorium. Mr. Attil not only possesses musical genius, but generosity and rare understanding of children.

Gilroy hails him as an artist and as a man.

SAN FRANCISCO'S MUSIC WEEK

Eighth Annual Event Originated by the City and County of San Francisco and San Francisco Community Service Recreation League Proves Another Triumph in Popular Move

San Francisco's Eighth Annual Music Week, conducted under the auspices of the city and county of San Francisco with the co-operation of the San Francisco Civic Association, of which Chester W. Rosekrans is executive secretary, and aided by many active committee chairmen, including many men and women prominent in musical and business as well as civic circles, took place between May 6 and May 13 and was again, as on previous occasions, eminently successful.

As has always been the case, there were many events. Some of these took place in the Exposition Auditorium, some in the public schools, some in the public library, and again some under the auspices of music teachers in their respective studios or in well-known concert halls. We are informed there are usually 1000 concerts taking place during this time. Our readers will realize that it is impossible to record the happenings of so many events. At the same time it is unfair to review some and not others. Furthermore, Music Week is not an event calling for analytical criticism nor fault-finding.

Music Week affords opportunity to numerous aspiring performers, principally children, to exploit their talents and as such it is a good enterprise. But as a high-class exposition of the best in music there is no Music Week needed, for the entire winter season is dotted with music weeks. We shall confine the enumeration of events to the Exposition Auditorium. There were six organ recitals by the following well-known organists: Mrs. Bruce Cammeron, Theodor Strong, Raymond L. White, Robert O. Bossinter, Jan Philip Schinhan and Uda Waldrop gave an organ

Summer Symphony Concerts

THE third season of Summer Symphony Concerts in San Francisco, consisting of ten Tuesday evenings—June 26 to August 28, is another marvelous demonstration of the love for music planted here by the early Spanish settlers. Be sure to attend. Don't miss the final program participated in by the Municipal Chorus [500 voices].



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recital and concert on the final day of Music Week.

Other events at the Exposition Auditorium were: Concert by prominent soloists and church choirs—Mrs. Alvina Heuer Wilson, chairman; Concert by Allied Arts Junior Club, Miss Edith Trickler, president, Mrs. Edward R. Place, director; Concert—Music of all nations, including Army, Navy and Municipal bands, Mrs. A. S. Musante, chairman, Phillip Sapiro, vice-chairman; Concert by the public schools of San Francisco, Miss Estelle Carpenter, chairman; Concert by California Federation of Music Clubs, Mrs. Edward R. Place, chairman; Concert by the parochial schools of San Francisco, Rev. James J. McHugh, chairman; Piano Contest Finals, Hon. Milo Kent, chairman.

Concert—Pacific Musical Club Junior Auxiliary, Mrs. Frank B. Wilson, president, Mrs. Jessie Wilson Taylor, chairman; Choral contest, Mrs. Edward R. Place, chairman; Concert—Junior Musical Club of San Francisco, Miss Vivian Shaw, president, Mrs. J. E. Birmingham, director; Northern California band contest, E. J. Delano, director, presentation of prizes by Chester W. Rosekrans. All these programs were free to the public.

The following events took place at the public library assembly room during Music Week:

Monday, May 7, 3:30 p. m.—Miss Dorothy Butterfield, soprano, Madame Boley, accompanist; Louis Gonick, baritone, Madame Anna von Meyerinck, accompanist; program by students of Otto Rauhut—Corinne Clark, Reuben Schwartz, Jack Murphy; 8:30 p. m.—Artist students of Homer Henley—Elizabeth Hackett, contralto, Marcella Schiller, soprano, Virgil McElmoyle, baritone, Mrs. Marc Lathan, accompanist; artist students of Giuseppe Jollain—Eby Burszan, violinist, H. J. Moulin, violinist, Mabelle Sherwood-Willis, accompanist.

Tuesday, May 8, 3:30 p. m.—Miss Mabel Broz, soprano, Madame Valero-Archer and Miss Hannah Fletcher in vocal duets, Antonis Blaha, violinist, Isabel Sylva, accompanist, Mrs. Horatio F. Stoll, accompanist, program under auspices of the International Institute of the Y. W. C. A.; 8:30 p. m.—Bach program—Verne Kelsey, pianist.

Wednesday, May 9, 3:30 p. m.—Doris Osborne, pianist (member of Elizabeth Simpson's coaching class), Marjorie Lawrie, soprano, Charles Follette, accompanist.

Thursday, May 10, 3:30 p. m.—Mrs. Charles Stuart Ayres, soprano (Pacific Musical Society), Mrs. Carrie Emerick, pianist, Miss Dorothy Minte, violinist, Mrs. Orrin Padel, accompanist; 8:30 p. m.—An hour of music in tribute to Julian Waybur—Mrs. Teresa Tum Suden, soprano, Mrs. M. E. Blanchard, contralto, The San Francisco Musical Club Choral, Mrs. Harry Haley, Mrs. John P. Coghlan, Mrs. Harry Hildebrandt, Mrs. Martin Molony, Mrs. C. F. Witzel, Mrs. Horatio F. Stoll, Mrs. H. L. Machen, Miss

Francis Murphy, Mrs. F. H. Porter, Mrs. Arthur Parent, Mrs. M. O. Anderson, Mrs. Edward Lichtenberg, Miss Esther Sittig and Madame Boley, accompanist.

Friday, May 11, 3:30 p. m.—MacDowell program—George Allen Kelly, Jr., pianist

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(member of Elizabeth Simpson's coaching class); 8:30 p. m.—Allied Arts Junior Club, Pacific Musical Society Juniors, San Francisco Junior Club, Eugene Fulton, baritone, Robert Turner, pianist, William Friedrichs, Jr., violinist, Miss Frances Bliven and Evelyn Merrell, accompanists.

Saturday, May 12, 3:30 p. m.—The Manning School of Music—Program of two-piano, four-hand music by students, Norma Fleming, Mabel Knort, Rebecca Van Nuys, Georgia Noble, Bobby Sterlitz, Dorothy Symonds, Elizabeth Riley; 8:30 p. m.—Clare Harrington and her Studio Opera Company, Julia Antipa, Bessie Crowhurst, Carmelita O'Neil, Signe Gustafson, Ada Weaver, Gertrude Geraty, Edna Gustafson, Helen Warren, Emily Roberts, Elsa Vogel, James E. Driscoll, Walter Pettison, Dora Di Tano, accompanist.

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SUMMER SYMPHONY CONCERT

(Continued from page 1)

fame, is the necessity of crowded houses. This being the third season, it was more difficult to sell sufficient subscriptions and admissions than during the first two, for the novelty had worn off. The American public, while always appreciative of the best whether it be music or drama, always eagerly anticipates something new. So that Manager Tom Girtton of the Summer Symphony Association had a most difficult problem to solve. However, he solved it and the fact that the regular subscription attendance throughout the summer will be between 4000 and 5000 people at each concert is mainly due to his executive ability. It is this nucleus of subscribers, reinforced by 1000 or 2000 single admission tickets, that seems to guarantee crowded houses for every one of the San Francisco summer symphony concerts.

Of course, the success of any enterprise is never entirely dependent on the efforts of one individual. It is co-operation that brings the best results and the officers of the Summer Symphony Association—Joseph S. Thompson, president; John Rothschild, vice-president; Mrs. Lillian Birmingham, second vice-president; Albert A. Greenbaum, secretary, and Thomas F. Boyle, treasurer—have co-operated wonderfully in putting these summer symphony concerts so firmly on their feet.

The Pacific Coast Musical Review is particularly gratified that the Summer Symphony Association has not forgotten to express its appreciation to the mayor and board of supervisors of the city and county of San Francisco for their assistance, and it is safe to state that without that assistance the summer symphony concerts could not be given, because the very foundation upon which their popular success is erected—moderate admission prices—would be too weak to sustain the edifice of artistic opportunity for everybody.

ORPHEUM'S 41st BIRTHDAY

Seven acts of vaudeville, a feature photograph and a special motion picture will constitute the birthday menu at the Orpheum next week in celebration of its forty-first anniversary, which begins Saturday, June 30. After years of comedy starring in musical comedies and Broadway attractions, Eddie Conrad returns with his partner, Marion Eddy, in caricatures and travesties. They will be one of the Orpheum's featured birthday attractions.

Another big comedy attraction will be that of Charles T. Aldrich, presenting "Protean Surprises," which consist of quick changes, black art and plenty of laughs. A group of college students, known as 'Ken Howell's Collegians, will offer "Surprises in Musical Antics."

Gaston and Andree, world-famous terpsichorean artists, are returning to America after several seasons in London and Paris, and will appear in a sensational dance offering. Lorna Jermaine, English premiere danseuse, and Edna Mackay assist. Sam Berk and Juanita Saun in "Varieties," Mary Marlowe in "Songs and Impressions Plus Personality."

The feature picture is "Chinatown Charlie," with Johnny Hines in the comedy role. Inasmuch as next week is Liberty Week, a special picture called "Liberty," depicting various episodes in American history, will be shown.

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SAN FRANCISCO, JULY 5-19, 1928

FIVE CENTS

MOLINARI WINS S. F. PUBLIC

Summer Symphony Concerts Continue to Attract Crowded Houses—Albert Coates Receives Thrilling Farewell

In the last issue of the Pacific Coast Musical Review, we reviewed the first concert of the third summer season conducted by Albert Coates on Tuesday evening, June 26, at Dreamland Auditorium. We wrote in detail of Mr. Coates' style of conducting, wherefore it is not necessary at this time to again refer to him in this respect. The second concert of the season took place on Monday evening, July 2d, also at the Dreamland Auditorium and the popularity of Mr. Coates was accentuated by another crowded house.

The program for this second occasion was as follows: Overture to Marriage of Figaro (Mozart); La Boutique Fantasque (Rossini-Respighi), Le Poems de L'Extase (Scriabine); March and Scherzo from The Love of Three Oranges (Prokofieff); Song of the Volga Boatman (Arr. by Glazounow); (a) Ballad—Questa Quella from Rigoletto (Verdi), (b) The Flower Song from Carmen (Bizet), Henri Pontbriand; Enigma Variations on an Original Theme, op. 36 (Elgar).

It was an unusually long program, but the audience evidently enjoyed the same, judging by the spontaneous and prolonged applause at the end of each number. Mr. Coates was at his best having ample opportunity to reveal the emotional qualities of the works he interpreted. Henri Pontbriand, the soloist, exhibited a fine tenor voice, which however, sounded somewhat pinched in the high tones and which did not suit the purely lyric and delicate strains of the Bizet aria. A little less strain would have materially improved Mr. Pontbriand's phrasing.

Mr. Coates' popularity with the orchestra was demonstrated by the enthusiastic addition of a Tusch at the end of both the Hillsborough and San Francisco concerts.

Bernardino Molinari of Rome became an immediate favorite with the thousands of music lovers that welcomed him on Tuesday evening July 10 at Dreamland Auditorium. His program, which forms the third concert of the season, included on that occasion: Suite for String Orchestra from Opera No. V (Corelli), arranged by Ettore Pinelli; Symphony No. 5 in C minor (Beethoven), Tone Poem—Death and Transfiguration (Strauss); Overture to William Tell (Rossini). Mr. Molinari belongs to the demonstrative school of conductors. He puts his whole energy into his conducting and therefore gives the people a chance to understand what he is driving at. He gives evidence of being a thorough musician and his emphasis of pianissimi is particularly effective.

Molinari's second program was given on Tuesday evening, July 17, at the Civic Auditorium, where James McSheehy, chairman of the Auditorium Committee of the Board of Supervisors welcomed the Summer Symphony Association back to its regular home amidst the applause of seven thousand people. The program consisted of Andante Cantabile for Strings (Geminiani); Sym-

phony No. 2 in D major (Brahms), (a) Prelude to Chovantchina (Moussorgsky), (b) L'Isle Joyeuse (Debussy); Symphonic Poem—The Pines of Rome (Respighi).

The contrasts between the old Geminiani composition and the more dramatic Brahms work as well as between the poetic character of the Moussorgsky and Debussy numbers and the thrilling Pines of Rome, were brought out with exceptional artistry by Mr. Molinari. The third and final concert of Molinari's of July 24, will be referred to in the next issue.

Ossip Gabrilowitsch will conduct three concerts, namely July 31, August 7 and Au-



OSSIP GABRILOWITSCH

World Renowned Pianist and Conductor Who is One of the Leading Attractions of the Summer Symphony Concerts

gust 14. The first and last at the Civic Auditorium and the second at Dreamland Auditorium. All concerts given in San Francisco so far contained the same programs as those given in Hillsborough on the preceding Sunday. Gabrilowitsch's Hillsborough dates at the open-air Woodland Theatre are: July 29, August 5 and August 12. It is announced that the distinguished pianist-conductor will play a piano concerto at one of the Hillsborough concerts. The first program announced for Gabrilowitsch includes: Overture—Le Carnaval Romaine (Berlioz), Symphony in D minor (Franck); Apres midi d'un Faun (Debussy); Theme and Variations from Suite No. 3 (Tchaikowsky). The remaining two programs have been selected with equal care.

Myrtle Waitman, pianist, was presented by Joseph George Jacobson in a recital at the Italian Room of the St. Francis Hotel on Thursday evening, May 24. This really thoroughly prepared and exceedingly gifted young soloist presented a program containing works by Beethoven, Weber, Chopin, Palmgren, Jacobson, and Liszt in a manner

that aroused her audience to a pitch of enthusiasm such as we rarely witness in our wanderings through music land in this city. Technically as well as emotionally, Miss Waitman obtains gratifying results. She plays with ease and confidence as well as considerable style. In her concluding number—Liszt's E flat major concerto she was ably assisted at the second piano by her teacher, Joseph George Jacobson.

Frances Marianne Levy, soprano, and artist pupil of Mme. Isabelle Marks, gave a concert in the Colonial ballroom of the St. Francis Hotel on Friday evening, May 18, before a large and justly enthusiastic audience. Miss Levy's program included three operatic arias (Aida, Prophete and Mignon) and Italian, German, French and American compositions. A large audience rewarded the artist with the full measure of its approval. Miss Levy possesses a fine, robust, flexible voice, which she uses with exceptional judgment. Her diction is gratifyingly clear and her grasp of both poetic and dramatic sentiment is unusually convincing. She possesses all the requisites necessary to become an artist of the first rank. Both student and teacher are entitled to congratulations. Bernard Katz, pianist, distinguished himself, both in his accompaniments and his solo, as an intelligent and musicianly player.

The Y. M. and Y. W. H. A. Symphony Orchestra, Victor Lichtenstein, conductor, gave its Spring Concert in Founder's Hall of the Women's Building, on Wednesday evening, May 23. A large audience listened to a representative program including: Overture (Weber); Concerto Grosso (No. 8) for strings (Corelli); Symphony No. 7 (Beethoven) (a) Allegretto, (b) Presto; Violin solo—Zigeunerweisen (Sarasate), Abraham Tauber and Orchestra; Two Hungarian Dances Nos. 5 and 6 (Brahms); Grand Fantasia from Pagliacci (Leoncavallo-Jungnickel). The soloists were: Dan E. Bruener, Ferdinand Claudio, Mabel Joost, Carl Kalash and Abraham Tauber, violinists. No doubt Mr. Lichtenstein and the young musicians devoted considerable time and effort to the preparation of this program which was thoroughly enjoyed by a large audience and which reflected much credit upon the industry and love for music prevalent in this organization.

Alexander Murray, was presented by his teacher Giuseppe Jollain in Founder's Hall of the Women's Building on Friday evening, May 18. Mr. Murray had selected an unusually difficult program including Rondo Capriccioso (Saint-Saens), Sonata G major (Beethoven), Concerto E minor (Mendelssohn) and a group of works by Schubert, Bach, Bazzini, Fiorillo and Wieniawski, the D major Polonaise being the latter's composition. Mr. Murray astonished us with the facility of his technic and bigness of his tone as well as the accentuation of the sentiments contained in the composition. He is an unusually gifted young artist who takes his work seriously and who has mastered the intricacies of violinistic art to a high degree. William Stone, pianist, and Mabelle Sherwood Willis, added to the enjoyment of the program by their notable efforts.

THIRD SEASON

Summer Symphony Concerts

10 TUESDAY EVENINGS
June 26th-August 28th

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MUSICAL GOSSIP

Lina Pagliughi, pupil of Domenico Brescia, who, prior to her departure for Italy, created such an excellent impression here, because of her unusually beautiful voice and her astonishingly intelligent interpretations both of colorature and lyric compositions, has justified the enthusiastic predictions of her teacher and friends. Following operatic triumphs in Italy early this year, she received and accepted an offer from Buenos Aires where she will participate in the current opera season. Some of the world's greatest artists appear there and an engagement in Buenos Aires is synonymous with an acknowledgement of belonging among the best operatic artists available.

The Bel Canto Trio, consisting of Mrs. Charles Stuart Ayres, soprano, Mrs. Floyd Judson Collar, mezzo-soprano, and Ruth Hall Crandall, contralto, with Doris Olson Howard as accompanist, gave a musicale in honor of Catherine Jackson, harpist, of Los Angeles, at the Business and Professional Women's Club in Oakland, on Monday evening June 4. Bruce Cameron, tenor, was the assisting artist, and in addition to several delightful trio numbers the individual members of the Bel Canto Trio as well as the accompanist, appeared as soloists and acquitted themselves most creditably, creating prolonged enthusiasm. Of course, the guest of honor, Miss Jackson, contributed a few harp solos which revealed her as an artist of the first rank.

Leslie Stuart, composer of Florodora, who died early this year in England, was widely known as organist and composer. His real name was P. A. Barrett. He was born in Manchester, England, where he was organist of the Church of the Holy Name, one of the largest Catholic churches in the north of England. He established popular Saturday Night concerts at St. James Hall, Manchester, which attracted 8000 people every week. The soloists for these concerts were selected from the greatest singers of the day. Barrett also established a Boys' Choir which he took on a world tour. O'Shaunessy, leader of the choir became renowned as a boy soprano. This choir sang at Holy Name Church, Manchester, where it was a regular institution. Before composing Florodora, Barrett composed a song entitled Bondolero, which also made quite a success. His brother Lester Barrett, was one of England's foremost music hall comedians.

Emil Steinegger, well known pianist, composer and pedagogue, who for many years has brought out efficient students in San Francisco, and also in St. Louis, is a pupil of Leschetizky and belongs among the city's most efficient musicians. While he is not as active as he was at the time the writer came to this city, he nevertheless keeps busy in his chosen vocation and his years of experience, added to his natural musicianship, make him a valuable mentor and guide.

Miss Alda Astori, the talented young Italian pianist, left for Italy June 1, on her vacation and will resume her studio and concert work in San Francisco in September. Miss Astori appeared on various occasions in private and public musical functions during the past season and no doubt will return with added experience gained during her visit abroad.

Mr. and Mrs. Albert Lang left for New York on Sunday evening, June 3, on an extended visit to New York and returned to this city after a six weeks' vacation. They had a delightful trip and while there were not many musical attractions to be found in the East, they took in the foremost theatrical successes. Prior to their departure for New York, they received a letter from a friend in Germany emphasizing Vladimir Shavitch's

success as symphony conductor in Russia, from which we take the following: Shavitch's success in Russia has been phenomenal and in Leningrad and Moscow he was asked to give additional concerts. Both in Odessa and Moscow he played Brahms' First Symphony among other compositions and finished with Respighi's Pines of Rome, which had to be repeated in both cities. The newspapers tell about his "colossal success and recalls without number."

Carrie Jones Teel and **Cedric Wright** of Berkeley, gave a reception in honor of Richard Buhlig, at their studio, 2515 Etna street, Berkeley, on Sunday afternoon, June 24. A number of prominent musical people from both sides of the bay were present and an enjoyable program was one of the features of the affair.

Nino Marcelli, conductor of the San Diego High School Orchestra, which organization has been creating a sensation in Southern California for several years, is giving summer symphony concerts this year. Recently this orchestra, consisting of seventy-five young musicians, broadcast an excellent program, through station KFSD, San Diego, which was heard over the Pacific Coast network of radio stations. The editor regrets that he was unable to hear this program, as he is especially interested in Mr. Marcelli's work, but we will presently publish a more detailed account of the summer symphony concerts given in San Deigo under the direction of Nino Marcelli and which proved to be such an unqualified artistic success.

Joseph Greven, internationally known vocal pedagogue, is at the head of a carefully selected delegation from the Pacific Coast Sangerbund sent to the World's Singing Festival in Vienna where he will be a guest conductor. This great festival at which it is reported not less than 200,000 singers from all over the world participate, is part of the great Schubert celebration in Vienna. The Pacific Coast group of delegates, including singers from San Francisco, Seattle, Portland and Los Angeles, left Thursday, May 22, on two special trains, and Mayor Rolph, Jr., assisted by other prominent city officials, bade the travelers God-speed. They left New York on May 26 for Bremen, Germany.

They were honored with special receptions in the large cities of Germany and Austria and they invited all the singing societies attending the great Vienna Festival to the next World's Singing Festival in San Francisco on the occasion of the Golden Jubilee of the Pacific Coast Sangerbund in 1930.

C. M. Dennis, Dean of the College of the Pacific Conservatory of Music in Stockton, has organized the Stockton Symphony Orchestra of 61 members which made its debut recently with immediate success, at the Stockton High School Auditorium, Schubert's Unfinished Symphony, Tchaikowsky's Marche Slave, Brahms' Hungarian Dance No. 5, Grieg's Peer Gynt Suite, No. 1, and Rubinstein's Reve Angelique were included on the program.

Homer Henley gave an evening concert with some of his pupils, assisted by Dorothy Labowitch, artist pupil of George Kruger, and with Mrs. Marc Latham as accompanist, at the Y.M.C.A. Auditorium on Wednesday evening, June 20. The participants, all of whom sang with fine expression and delightful voices, were: Noel Walster, soprano, Kathleen O'Neill, contralto, and Elsie Still, soprano. The program was carefully selected, the compositions suiting the qualifications and ability of every singer.

Phyllis Seller Goldsmith, an unusually gifted and well prepared pianist student of Ernst Bacon, gave a piano recital at Sorsos Hall on Tuesday evening, May 15, during which she interpreted compositions by Scarlatti, Bach, Beethoven, Schubert, Schubert-Liszt and Chopin in a very musicianly manner.

She proved herself thoroughly well equipped to cope with the difficulties of a Beethoven Sonata like the Moonlight and the technical intricacies of the Bach Prelude and Fugue in G major. It was a very enjoyable event.

Lawrence Strauss, California's distinguished and popular tenor and vocal teacher is at present abroad giving recitals and preparing programs for his winter season at home. In Scotland, Strauss had the good fortune to make the acquaintance of the great composer and artist, George Henschel, who became interested in him and coached him in the German repertoire. This experience, writes Strauss, has been one of the most interesting in his career and mentions Henschel in enthusiastic terms. While visiting London, Mr. Strauss has given numerous drawing room recitals. On July 2 he appeared at the Lyceum Club's Peace Day Dinner which was attended by many notable and most important people of Europe. Strauss' contribution to the program was the Prayer For Peace, the words of which were written by Alfred Noyes and set to music by Coleridge Taylor. This event was broadcast all over the world and it is said that in New York people heard the speeches and musical program as though it took place in the next room. Mr. Strauss plans returning home in August. With his family, Mr. Strauss has moved into a charming home in San Francisco.

Madeline O'Brien, young soprano soloist and an artist pupil of Madame Rose Relda Cailleau, can be heard every Thursday afternoon between the hours of three and four, over Radio Station KFRC. Miss O'Brien sings arias and songs and, with Harry McKnight, tenor, duets. Miss O'Brien has been the recipient of innumerable letters from radio audiences complimenting her upon her lovely singing and telling her how well her voice comes "over the air."

CHARLES KOECHLIN IN DEMAND

The opening of the lecture course by Charles Koechlin at the University of California has attracted musicians through its diversity of material and musical illustration by well-known singers. Between July 11 and 24, M. Koechlin covered a remarkable amount of ground in musical history, going sequentially from the Middle Ages, through the sixteenth century and into the French music of Cesar Franck's day. Not the least important in his course are his remarks clarifying many misguided minds in the matter of what is known as "modern" music.

"Music is not to be thrown together in heterogeneous fashion," said M. Koechlin, "and when done in that manner it is not legitimate music but must be relegated to the scrap pile of jazz. No matter how discordant or incongruous some of today's music sounds, when coming from well-known pens, it has been put together according to law. It may not be beautiful and will probably never be popular but today's men of note build only on the truest principles of theory. Still, musicality and melody are uppermost and men like Milhaud, Poulenc, Gedealge are often suave in their inventions."

M. Koechlin, who is also speaking at the Urner-Van Loben Sels Studios of Musical Arts in Oakland, has offered charming voices and period examples at each lecture at Wheeler Hall. "Hymn to Apollo," (300 B. C.) found at Delphi by the French School in Athens, was sung by Catherine Urner, mezzo soprano, at the first lecture. A motet of early centuries, "Le jour s'endort," by Dufay, a Belgian, was sung by a trio comprising Omo Grimwood, soprano; Antoine de Vally, tenor, and Austin Mosher, baritone. "Felix Vrigo," a quartet by Guy de Machault, was given by the above singers joined by Mrs. Annabelle Rose, contralto. Monteverdi's "Lamento of Orfeo" was given by Miss Urner at the latter lecture. M. Koechlin speaks every Tuesday at 4:00 o'clock at Wheeler Hall.

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THE GRAND OPERA SEASON

Among the noted members of the Metropolitan Opera forces whom Gaetano Merola, general director of the San Francisco Opera Company, has obtained to appear during the forthcoming season, Giuseppe Danise, baritone, is confidently expected to register one of the most notable personal successes in this sixth annual season. His career with the Metropolitan has won for him the estimate of being one of the two outstanding personalities among the men of the New York organization, the other singer so rated being Ezio Pinza, basso, who will be heard here, appearing with Danise in Aida and L'Amore Dei Tre Re.

Danise, according to the comment of eastern reviewers, possesses an operatic equipment that excels that of most present-day baritones. He has consistently won critical acclaim not only by virtue of his superb vocal resources, but by the forcefulness of his dramatic ability and his skill in make-up, costuming, and the other features of a comprehensive knowledge of stage craft.

Danise will be the Amonasro of the cast in Aida the opera which will usher in the season on the evening of Saturday, September 15. He will be the Scarpia to Jeritza's Tosca at the first of the two performances of the Puccini work, and he will be heard with a distinguished cast in L'Amore Dei Tre Re, in Andrea Chenier and in Giordano's Fedora. The last named opera, incidentally, will have its first performance in San Francisco. Jeritza will also sing in this premiere.

The box office sale seats for the opera season will not open until August 15 when the tickets will be placed on sale at Sherman, Clay & Company. Meanwhile, mail order reservations are being received daily in large volume at the offices of the Opera Association at 68 Post street. By taking advantage of the opportunity to make mail order reservations at this time a wider choice of seat locations can be had than will be the case later and the Opera Association officials are urging the wisdom of making such reservations now.

Emilie L. Roberts, soprano, assisted by Jeanette Pederson, pianist and Claire Harrington, accompanist, gave a concert at Y.M.C.A. Auditorium during Music Week which proved one of the outstanding events of that occasion. This program included some old as well as new classics and a large audience was eager to stamp the event with its approval.

HOLLYWOOD BOWL CONCERT

Italy, motherland of music, sends another of her great sons, Alfredo Casella, internationally celebrated conductor, composer and pianist, to the Hollywood Bowl and Southern California, to direct just four concerts, July 31, August 2, 3 and 4. Three of Casella's own compositions will be played under his baton at the Bowl. La Gira, on Tuesday night's program, is generally considered one of the most interesting ballet works of recent date, and created a furore when premiered in Paris 4 years ago by the Swedish ballet. A unique feature of Casella's novelty program on Thursday night will be his Scarlattiana, in which the piano part is taken by Signor Casella, who is a brilliant pianist. He will direct from the keyboard in the fashion of Scarlatti's time, some two hundred years ago. Casella will close his "Pop" program on Saturday night with another of his works, Italia Rhapsody, played for the first time on the Pacific Coast under his direction.

Nicolas Ochi-Albi, violoncellist, choice of the Bowl audition board for a string soloist, will appear on Friday night, playing the Saint-Saens concerto in A minor, Op. 33. Ochi-Albi is a native of Bucharest, Rumania, where he was a member of the Royal Opera orchestra and solo 'cellist a number of times with the Bucharest Philharmonic orchestra, playing under such renowned conductors as Bruno Walter, Richard Strauss, George Enesco and others. He came to America shortly after the close of the war, and has been a member of the 'cello section of the Los Angeles Philharmonic and Bowl orchestras for four seasons. California, a tone poem by Frederick S. Converse, is naturally and logically a series of episodes witnessed by Converse on a journey he made to California last summer. It will prove especially interesting to tourists and others who have made the western trek to the Southland.

SECOND GRAVEURE WEEK

Louis Graveure, the world famous tenor, who is now visiting San Francisco conducting a master vocal class and delivering a lecture series on vocal topics, features subjects during the week of July 30, devoted largely to the use of the voice. Four lectures are scheduled for the week. On Monday morning the theme of his discourse is Tone Color, Tuesday's subject is Phrasing and Tempo, on Thursday he discusses Preservation of the Voice and Vocal Economy, while on Friday, pupils will be explained Soft Singing, Singing on the Breath, Mezza Voce, and Head Tones and their proper and improper use. Graveure lectures and Master Classes are held four times weekly at 9:00 a.m. at the Assembly Hall of the California Woman's Club, 1750 Clay street, and there is a secretary in constant attendance to enroll students for course or single lectures and sessions.

WOLFSOHN CONCERT SERIES

The Wolfsohn Concert Series (formerly the Elwyn Artist Series) will open its season of ten major musical events Friday, October 5th, with a concert by Richard Bonelli, leading baritone of the Chicago Civic Opera Company. Mr. Bonelli is already a San Francisco favorite by reason of former appearances here with the San Carlo and Chicago Civic Opera Companies, and his forthcoming recital appearance is keenly anticipated.

The remaining nine concerts scheduled on the Wolfsohn Concert Series include: Roland Hayes, colored tenor, Ito Dancers, Albert Spalding, American violinist, Dudley Buck Singers, Celebrated Mixed Octet, Kathryn Meisle, leading contralto, Chicago Civic Opera Company, London String Quartet, unexcelled chamber music ensemble, Carmela Ponselle, soprano, Metropolitan Opera Company, Alexander Brailowsky, Titan among the pianists.



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Adele Nicholas, lyric soprano and Emile H. Rovegno, baritone, were presented by Mme. Isabelle Marks in the Colonial Ballroom of the St. Francis Hotel on Friday evening, May 25. Not so very long ago we had the pleasure to review a concert by these same two artists and it is gratifying to note a remarkable progress in their faculties. Miss Nicholas, with a voice of singular flexibility, accuracy as to pitch and carrying power, interprets the most difficult songs with ease and discrimination. She made an exceptionally fine impression upon her hearers. Mr. Rovegno, the possessor of a ringing, clear baritone voice, reveals exceptional temperament and a desire to enact his songs with both facial and histrionic emphasis. The extensive and varied program included songs and arias by Thomas, Verdi, Wagner, Grieg, Bemberg, Schumann, Hahn, Schubert, Bohm, Benedict, Deems Taylor, W. Rhys-Herbert, Massenet and Offenbach. Both artists showed the necessary versatility to give such a program adequate interpretation.

During summer months the Musical Review will be eight pages. Larger edition will be resumed in September. Watch out for important announcement.

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IMPORTANT NOTICE TO SUBSCRIBERS

Inasmuch as it was necessary to omit the issues of the Pacific Coast Musical Review dated May 20 and June 5 on account of delays in publication, all subscriptions will be extended ONE MONTH. Advertisers, of course, will not have to pay for any advertisements which were to appear in these issues. Advertising bills mailed July are for the May 5 and June 20 issues only. The Musical Review issues for July 5 and 20, August 5 and 20 and September 5 and 20 will contain eight pages only in order to give the editor an opportunity to publish California's Romantic Musical History on October 15.

ALFRED METZGER.

STUDIO NEWS

There are taking place during the course of a season so many pupils' recitals of merit that the Pacific Coast Musical Review has been unable to record them all. Our readers have no idea how many programs are received by us during the course of a music season. The editor tries to attend as many of these events as possible and they are usually recorded here, but to find room for all has lately become an impossibility. So we will now mention a few, beginning with some taking place in May, and will publish as many in every issue as we can find space for.

Mrs. Dorothy Camm introduced Mignon Harmon, Gladys Rapp, Marguerite Ellis, Claire Elizabeth Rowles, Thelma Jeffery, Claribel Rapp, Harriette Hannon and Wilhelmina Nock in a song recital at the Dorothy Camm Studio of Vocal Art on Tuesday evening, June 5. The program was judiciously selected, showing the students at their best and revealing excellent training as well as splendid material throughout.

Henrik Gjerdrum closed his season with a piano recital by his pupils, assisted by Lillian Hoffmeyer, mezzo soprano, at the Y. M. C. A. auditorium on Thursday evening, June 14. The program included solos as well as two-piano compositions, and the following participants reflected much credit upon themselves as well as their teacher: Betty Jacobs, Lorna Olsen, Emily Le Compte Rogers, Lenore Romm, Carl Christiansen, Albert Bernstein, Catherine Jacobs, Ernest Rosenstein, Ruth Anderson, Helen Graham, Helen Eisner and Sture Johnson. Lillian Hoffmeyer, with Henrik Gjerdrum at the piano, delighted all with a group of songs interpreted in artistic fashion.

Mme. Wandszetta Fuller-Biers has opened a new studio in Palo Alto, where she is now enlisting vocal students for the season. One of the promising sopranos of Los Altos, Miss Betty Moore, was selected to render a group of American ballads before a large assemblage of lovers of music in the Palo Alto Union High School, prior to the close of the meetings of the Parent Teachers' Association. Miss Borden of Palo Alto, a very efficient accompanist, was at the piano. Mme. Fuller-Biers is very active in musical circles and appears frequently during the season at various prominent musical events.

Mrs. Charles Stuart Ayres gave a very enjoyable recital of some of her vocal students at her Alameda studio on Saturday evening, June 2. The participants were Mrs. Fred Dodge, Dorothy King, Duane Winnie, Esther Watson, Helen Austin, Eleanor Nielsen, Marjorie Barnard Abrams, Martha Allen, Margaret Rockingham, Mable Lyman, Phoebe Cooper, Mrs. George Hagy, Gertrude Elizabeth Wright and Mrs. Austin Reid. These talented vocalists were ably assisted by Pauline Hart and Edna Duncan, two young pianists, students of Miss Elizabeth Westgate. A representative program of songs and operatic arias was enthusiastically applauded by a large audience. Mrs. Ayres played the accompaniments. On June 13, Mrs. Junett Schulze and Frederick Rockingham, two artist pupils of Mrs. Ayres gave a recital. Mrs. Ayres moved her studio to the Business and Professional Women's building in Oakland, where she is associated with the McCoy studios and where she is looking forward to a busy season in 1928-1929.

Mme. Sophie Samorukova invited her friends to a recital of her vocal pupils, assisted by pupils of the piano students of Elizabeth Boris, with Miss Louise Marleau as accompanist, at Sorois Hall on Sunday

afternoon, June 3. An extensive program of Russian, French, Italian, German and American songs were interpreted in excellent manner by the following young singers: Lili Kerechenko, Rubsie Giragossiantz, Anna Alexeeff, Catherin Muzante, Polla Semenov, Theresa Vachon, Titiana Popov, Titiana Hilkovski, Marion McKinnon, Vera Krivsky, Theodora Shishkina and Zoe Demetrieff. The pianists were: Nikol Vaguin, Nikol Maximoff and Arseny Hrenoff.

The Polytechnic Ensemble Class, assisted by the Girls' Glee Club, gave a piano recital in the Polytechnic High School Auditorium under the direction of Alma Helen Rother on Monday evening, June 11. The student players included: Ruth Anderson, Eleanor Berlant, Vera Catalano, Dorothy Conner, Dorothy Doyle, Julius Dubins, Roy Forman, Eugenia Foster, Lily Francesconi, Carolyn Freeman, Bernice Hinsch, Linda Jordan, Elizabeth Kenney, Bessie Lodge, Edith Krieger, Hiram Lewis, Lilyan Mashburn, Janet McMurray, Jean McNab, Virginia Mulloy, Walter Pyritz, Florence Reid, Vivian Shaw, Florence Smith, Eunice Tillman and Babette Wolff. The Girls' Glee Club consists of: Dorothy Bent, Barbara Berryman, Austa Burch, Jean Burnett, Jeanne Carter, Gertrude Christensen, Violet Christie, Muriel Clark, Vivian Collette, Mary Gallagher, Nora Glover, Frances Grant, Bernice Hinsch, Helen Jones, Maxine Jope, Marian Kien, Elsie Korrall, Marguerite Lemmon, Jean McNab, Evelyn Ohea, Rosalie Pool, Mildred Roof, Tacna Rose, Laura Thompson, Ruth Vest, Mary Warner, Norma Whiting, Mildred Weiss and Eleanor Berlant, accompanist.

The piano ensemble numbers, which were all interpreted with facility and intelligent phrasing, included compositions by Beethoven, Bach, Schubert-Liszt, Dett, Borodine, Liadow, Mendelssohn, Durand, Chopin, Schumann-Liszt and Grieg. The vocal numbers contained works by Haydn, Brahms, Mendelssohn, Linders and Gounod. A large audience expressed its appreciation in demonstrative fashion.

The Beethoven Club, consisting of piano pupils of Roscoe Warren Lucy, gave its closing recital of the season 1927-28 at the Berkeley Piano Club Hall on Friday evening, May 25th. An unusually interesting program was interpreted with that finish and artistry which all of Mr. Lucy's pupils display. The participants on this occasion were: Lester Read, Jr., Richard Peterson, Miss Mildred French, Miss Winifred Spooner, Miss Elizabeth Pape, Miss Joan Goodwin, Miss Aileen Newell, Miss Esther Sittig, Miss Evelyn Yvonne Eck, Miss Ruth Jenkins and Vera Wyatt Frazier. The program consisted of representative piano classics and ended with a group of two-piano compositions.

Roscoe Warren Lucy presented his pupil, James J. McCarthy, in an organ recital at the North Congregational Church in Berkeley on Sunday afternoon, June 3rd. McCarthy was assisted by Edward Vinn, violinist, and John E. McCarthy, violoncellist. The program included works by Bach, Dvorak, Kern, Donohoe, Wachs, Raffi, Chubb, MacDowell, Schaecker, Gilette and Silver. A delightful reception and tea was given after the program at the home of Mr. and Mrs. H. E. McCarthy, parents of James and John McCarthy. There was a large attendance and spontaneous applause testified to the pleasure of the hearers.

Alma Schmidt-Kennedy gave one of her unusually successful musicales at her Berkeley studio on Sunday afternoon, May 20th, when she introduced the following excellently equipped and unusually discriminating young pianists: Winston Johnson, Katherine Simon, Beatrice Youngberg, Louise Hildebrand, Dale King, Roberta Anderson, Margaret Brock, Charlotte Hanni, Helen Matthew, Dorothy Burris, Gladys Buell, Carolyn Cook,

Marjorie Moss, Eugenie Schutt and Ethel Whytal. Compositians by Bach, Chopin, Grieg, Schubert, Dvorak-H. Niel, Mendelssohn, MacDowell, Grainger, Rubinstein, R. Strauss-Giesecking, Debussy and Lully-Godowsky were features of this event.

Otto Rauhut gave his annual Violin Pupils' Recital in the Women's building on Friday evening, April 20th. An excellent program of solos and ensemble numbers was thoroughly approved and appreciated by an audience that took deep interest in every number. The soloists, who gave an unusually fine account of themselves, were: Otto Langer, Ernest Sultan, David Schneider, Myron Birnbaum, Isadore Botasof, Corinne Clark, Jack Murphy, Reuben Schwartz, and C. William Friedrichs, Jr.

Evelyn Sresovich Ware, prior to her departure for a refreshing vacation, gave one of her thoroughly prepared Piano Pupils' Recitals at Sorois Hall on Thursday evening, April 26th. The pupils were assisted by Nellie Wren, a soprano of exceptional talent and ability. A very extensive program was rendered in a manner to elicit the hearty approval of a large audience by the following young pianists: Bill Orr, Bernice Frugoli, Camille Moreggia, Owen McKeivitt, Amelia Ferrando, Cecilia Kelly, Margaret Barry, Francis Frugoli, Charles Kendrick, Theodora Fontana, Jeanne Devine, Georgia Shuster, Marjorie Fontana, Nell Coffinberry, Josephine Peirano, Mary Kelly, Catherine Musante, Marie Becker, Francis Violich, Amelia Lafon, Jacquie Liuzza, Mary Gagliada, Ann Shuster, Jenella Patten, with Mrs. Lottie Patten at the piano, added a clever specialty.

Mrs. Helen Young and Miss Marjorie E. Young gave a piano pupils recital at their residence studio, 528 Baker street, a short time ago and delighted a number of their friends with the excellent playing of the following young musicians: Sarah Caputo, Viola Jane Boschart, Florence Portigol, Billy Boschart, Lucille Muller, Mrs. Portigol, Helen Mahoney, Miss Young, Peaches Roessner, Dorothy Cahoon, Bernice Edelstein, Dorothy Louise Abraham, Marie D'Acquisto, George Zingg, Alice Muller and Elsie May Williams. Harold Edelstein played a group of violin solos with Bernice Edelstein as accompanist, receiving enthusiastic applause.

Esther Hjelte presented Louise Attletweed, DREWANE CHIDESTER and Gladys Bastin, assisted by The Highland Trio, in a studio recital in Berkeley on Saturday evening, May 26th. Works by Bach, Sibelius, Faure, Chopin, MacDowell, Debussy, Grieg, Schumann and Paderewski were skilfully interpreted. The Highland Trio consists of Frances Anderson, piano, Maxine Nettle, violin, and Doris Anderson, cello.

Dorothea Mansfeldt Sonnenberg presented Miss Dorothy Scholz and Billy Sullivan in a piano recital at Sorois Club Hall on Tues-

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day evening, May 22nd. The two young pianists received a hearty welcome at the hands of an audience that gave expression to its gratification in numerous demands for encores. The program included compositions by Beethoven, Mokjres, Bach, Chopin, Scriabine, Schubert-Liszt, Chaminade, MacDowell, Brahms, Liszt and Grieg. As closing number Dorothy Scholz, with Billy Sullivan at the second piano, interpreted Grieg's A minor concerto.

Mr. and Mrs. George Kruger entertained at a formal musical tea in their home in Sea Cliff on Sunday afternoon, June 10th. Mrs. George Kruger was assisted in receiving by Baroness Meller-Zackomelsky and Mrs. Homer Henley. Two of George Kruger's artist students, Miss Dorothy Labowitch and Wade Thomas, and one of Homer Henley's artists students, Miss Delphine Murphy, contralto, ably accompanied on the piano by Miss Irene Polzini, and a pupil of Mrs. George Kruger, Alexander High, gave a delightful program. George Kruger also gave some selections in his inimitable manner. About one hundred guests attended. The complete program consisted of the following numbers: Prelude and two walses (Chopin), Alexander High (seven years old); Concerto A Minor (Grieg), Wade Thomas, Jr., (orchestral accompaniment on second piano by George Kruger); Tarantelle (Chopin), Berceuse (Chopin), En Automne (Moszkowski), Miss Dorothy Labowitch; I Drink the Fragrance of the Rose (Clough-Leigher), Boat Song (Harriet Ware), O Mio Fernando (from La Favorita), (Donizetti), Miss Delphine Murphy, contralto, (accompanied by Miss Irene Polzini); Concerto E Minor (Mendelssohn), Miss Dorothy Labowitch (orchestral accompaniment on second piano by George Kruger); Nocturne (Chopin), Polonaise (Chopin), George Kruger.

Miss Labowitch showed exceptional taste and emotional depth as well as technical facility in her interpretations, while Wade Thomas gave a brilliant interpretation of the Grieg concerto, showing himself both technically and musically well prepared. Miss Murphy, the possessor of a fine contralto voice, sang with style and poise and showed marked discrimination in phrasing.

The Allegro Quartet (a two-piano quartet) comprised of Leona Hunt, Dorothy Pierce, Dorothy Noonan and Theodor Black, pupils of Ida Hjerleid-Shelley, assisted by Ridge Paschal, tenor, and Ida Hjerleid-Shelley, accompanist, gave a two-piano recital at Sherman, Clay & Co. Hall, Sacramento, on Friday evening, June 22. This same quartet broadcasted a program over station KFRC, San Francisco, early in June and on both occasions the young pianists proved themselves worthy of the success they achieved.

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MID-CHANNEL AT CURRAN

The plays of Sir Arthur Wing Pinero have been accorded first rank among the dramatic works of the English stage for more than a quarter of a century. For brilliancy of dialogue, cleverness of construction and subtlety of plot they have been unsurpassed by any other dramatist.

The announcement that Conway Tearle and his charming co-star, Margaret Lawrence, are bringing Pinero's Mid-Channel to the Curran Theater, San Francisco, for a brief engagement has already created quite a stir among playgoers and mail orders for seats are rapidly pouring in at the box-office. The engagement of these popular players promises to be one of the most successful of the Curran's season.

The appearance here of Mr. Tearle will mark his return to the spoken drama after several years in motion pictures. It will be remembered that prior to his entry into screen work, he was one of the most popular and loved of Broadway stars. There he was a co-star with Ethel Barrymore in Camille and starred in The Hawk, The Truth, The Mad Dog, and other notable productions.

Miss Lawrence is best known, perhaps, from her phenomenal success in Tea for Three in which she starred in New York and on the road for two seasons, and her later starring venture in Secrets, a play that ran for an entire season at the Fulton Theatre, New York. She has recently returned from

Australia where she has been starring in The Road to Rome.

Mid-Channel is undoubtedly Pinero's masterpiece. The play deals with a mismatched pair in English society, who drift apart and seek more congenial companionship, their separation finally ending in tragedy. The story is of great dramatic strength and interest, the latter being sustained by a constant growing of internal conflict.

"RECOLLECTIONS OF THE MUSICIANS' CLUB," by John Harraden Pratt has been omitted in this issue because of lack of space. Publication of same will be resumed in next or following issue.

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Summer	Lohr
Thank God for a Garden	Del Riego
There's a Song In My Heart	Hamblen
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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. LIV. No. 6

SAN FRANCISCO, JULY 20-AUGUST 4, 1928

FIVE CENTS

SUMMER SYMPHONY CONCERTS

Stravinsky's Fire-Bird Suite and Schumann's First Symphony Features of Third Gabrilowitsch Concert

Stravinsky's spectacular Fire-Bird music will be the center of interest in the third concert which Ossip Gabrilowitsch, guest conductor of the San Francisco Summer Symphony Series, will direct at the Civic Auditorium on August 14. The rest of the program is decidedly varied, including the Schumann First Symphony and the Rimsky-Korsakov overture, La Grande Paque Russe, The Sirens, by Gliere, and Wagner's ever-beloved prelude from the Meistersinger.

Gabrilowitsch, always popular in his visits with the local audience, has chosen a versatile musical fare for his three concerts, and he has expressed himself as very much gratified at the sophisticated appreciation of the San Francisco music lovers. He finds them slow to accept a new piece of music without a careful weighing of it as to its excellence as well as its novelty. "The San Francisco audience makes up its mind independently of anything but its own dependence on its own good taste," says the director, "and its approval is decisive and conclusive."

The two final concerts of the series will be directed by Mishel Piastro, one of San Francisco's best-beloved maestri, and by Dr. Hans Leschke, director of the Municipal Chorus, who will employ the whole symphony orchestra and the full strength of the Municipal Chorus in a very massive program.

DORIS OSBORNE'S CONCERT

Elizabeth Simpson presented Doris Osborne, young Piedmont pianist, at a concert given the evening of June 12, at Twentieth Century clubhouse, Berkeley, the affair being the seventeenth invitational concert by members of Miss Simpson's advanced and coaching classes and the closing concert of her season.

Miss Osborne, who is a pianist of enviable attainment, played an exacting classical and modern program with rare poetic feeling and musical understanding. Among her modern numbers were several not hitherto heard on the Pacific Coast—Kodaly's Rain in the Village, and Idyll by Rebikoff and the Caledonian Market by Poldowski.

Miss Osborne prefaced her numbers with introductory remarks that gave additional charm and pleasure to the concert.

Assisting was Arthur Conradi, distinguished violinist who has had wide experience and brilliant success as a concert player and teacher in America and Europe.

Miss Osborne, who is a member of Miss Simpson's coaching class, formerly studied with Rubner in New York and is a member of Etude Club, Pacific Musical Society, San Francisco Musical Club and Pro Musica. During the past season she has played at San Francisco Musical Club; Etude Club (four times); Sunday Evening Concert, Women's Club, San Francisco; Joint Recital with Arthur Conradi at Piedmont Musical Club; Joint Recital with Marjorie Lawrie, soprano; Public Library during Music Week, San Francisco; Rockridge Club; Casa de Manana, Leamington Hotel, Oakland.

DORIA FERNANDA RETURNS

Doria Fernanda, better known in California as Fernanda Pratt, has returned from Europe to her native America for a season of concerts and opera, and is now in New York. Coming directly from Italy where she has won many enthusiastic ovations, Miss Doria brings with her interesting official acknowledgments of her art. They include an engraved testimonial from the Commune of Milan and a gold medal duly inscribed by the Fascist organization of



W. A. CLARK, JR.

Founder of L. A. Philharmonic Orchestra, Who Announced He Will Discontinue \$200,000 Endowment at End of 1928-1929 Season

Milan. In Italy many of Miss Doria's appearances were under most distinguished patronage, including that of the Queen of Italy and of the Fascists.

Miss Doria has many records of critical commendation emphasizing conclusively that the success which attended her in the beginning of her career in America—in California, with the Chicago Civic Opera Company, with the transcontinental tour of the Scotti Opera and in New York—has become international in its scope and continues on an ever ascending scale. Her artistic career has also taken her into Canada and Mexico.

Fernanda Doria will come to California for recitals in December and Alice Seckels has arranged for her San Francisco appearance to be the second event in the Matinee Musicale Series at the Fairmont hotel December 10th. The series will open with Anna Case and other artists will be Mary McCormick, soprano, Chicago Opera Company, Leo Ornstein, celebrated pianist in joint recital with Henry Farman, new violinist sensation; Senorita Espinol, song pictures of Spain; Charles Rann Kennedy and Edith Wynne Matthison with Margaret Gage, presenting a new play by Mr. Kennedy.

W. A. Clark, Jr., founder and patron of the Los Angeles Philharmonic Orchestra, announces that after the close of the present season he can no longer shoulder the whole burden of supporting the Los Angeles Philharmonic Orchestra and in a long and excellently written editorial The Los Angeles Times of July 29 urges the Los Angeles musical public to relieve Mr. Clark of his responsibilities in this direction and create a guarantee fund to continue the symphony concerts. The Pacific Coast Musical Review has always questioned the advisability of permitting one individual to carry all the burden attendant upon the financial support of a symphony orchestra. For some reason, which we can not explain, the Los Angeles concert-going public has not done as much toward appreciating Mr. Clark's financial contribution to the Southern city's musical welfare as the public spirit of the patron demanded.

As the Los Angeles Times very aptly remarks: "To allow the Philharmonic Orchestra to disband would deprive the city of an attraction of considerable advertising value in bringing to the Pacific Coast the cultured element we naturally desire as vacationists and residents." Even though Los Angeles will lose the assistance of a patron who has already spent \$2,000,000 in deficits, Mr. Clark's generosity continues, for he promises \$50,000 a year as his share toward the perpetuation of the orchestra.

Having lived in Los Angeles for one year and knowing the extent of its energy and enterprise, we are willing to predict that before the next symphony season will have come to a close, Los Angeles will have its symphony society and the expense for the great body of musicians, which have added to the fame of the metropolis during the last 10 years or more, will be guaranteed for all time to come.

Frank La Forge, the distinguished American pianist, composer and pedagogue, and one of the most popular artists to come to the Pacific Coast, recently married Laura MacNichol of Noroton, Conn. From the Music News of Chicago, dated July 6, we quote the following: "Frank La Forge, eminent composer-pianist, and Laura MacNichol were married on Friday afternoon, June 29, at 4:30, in the Noroton Presbyterian Church, Noroton, Conn. Helen Shumway was maid of honor and Mrs. Archibald MacNichol matron of honor. Mr. La Forge's partner, Ernesto Berumen, well-known concert pianist, was best man. Immediately after the ceremony a reception was given at the home of the bride on Ye Olde Kings Highway, Noroton. Mr. and Mrs. La Forge sailed the night of the 29th on the Ile de France for Europe, where they will spend their honeymoon touring the Continent. They expect to return to this country in October and Mr. La Forge will at once resume his activities at the La Forge-Berumen Studios. While abroad Mr. La Forge will play several concerts with orchestra and will also play a number of concerts with Mme. Margaret Matzenauer and Miss Dusolina Giannini. He will be heard in London, Berlin, Vienna and many other large cities throughout Europe."

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MUSICAL GOSSIP

Elizabeth Simpson has returned from a delightful motor trip up the Redwood Highway with stops at Benbow, Eureka and Hartsook's, and a week's camping among the giant redwoods. She reports that the scenic beauties of the northern country are most conducive to musical enthusiasm, as she finds herself full of energy and vitality for her new season.

The scope of Miss Simpson's activities is wider than those of most private studios. She realizes keenly the need of piano students for a broad musicianship which can only be gained by the study of various background subjects. She offers each year a number of class courses such as solfège, keyboard harmony, normal methods and analysis of piano compositions. New courses are added each year, those selected for this fall being a term of Bach analysis, comprising certain two and three part inventions, preludes, fugues and a course in harmonic and formal analysis of classical teaching repertoire of primary grade.

The preparation for public playing forms the major part of Miss Simpson's teaching, her professional and artist pupils having appeared in more than forty public events last season, besides numerous radio engagements. To develop the poise necessary for concert work ten studio recitals are given each season and a large public invitational concert closes each year, that event last spring being given by Doris Osborne, a charming young Piedmont pianist, assisted by Arthur Conradi, violinist, at Twentieth Century Club, Berkeley.

The Steindorff Choral, a society organized to perpetuate the memory of Paul Steindorff, the distinguished orchestra and chorus director who has done so much for musical progress in the bay region, gave a summer program at Westminster House, 2700 Bancroft way, Berkeley, on Thursday evening, June 14th, with Miss Muriel Engles as guest artist. The Steindorff Choral is accomplishing delightfully artistic results in the way of choral programs in the east bay communities and numbers among its members ambitious and vocally well-endowed singers who attract large and loyal audiences many times during the course of a concert season.

Mrs. Carroll Nicholson, prominent in bay musical circles and one of the highest esteemed vocalists and teachers, gave three Four o'Clock Music Teas during this summer on Sunday afternoons, May 20th, June 10th and June 24th, at her studio, 32 Loreta avenue, Oakland. Inasmuch as Mrs. Nicholson may always be depended upon offering her guests excellent musical fare, large assemblages responded to her cordial invitations and listened to a series of tastefully arranged programs interpreted by vocalists of the first rank selected with care from artist students.

The Abas String Quartet gave two concerts in Branner Hall of Stanford University during July. The first of these took place on Monday evening, July 9th and the second was given on Monday evening, July 30th. These concerts are being presented by the Summer Quartet at the University and are proving most popular. The quartet is composed of Nathan Abas, first violin, William Wolski, second violin, Romain Verney, viola and Michel Penha, cello. The program of the first of these concerts consisted of: Quartet, op. 2 (Beethoven); Lento movement from String Quartet (Debussy); Italian Serenade (Hugo Wolf); Quartet in E minor (Smetana), while the second program consisted of Quartet in D major (Mozart); In the Mountains (Ernest Bloch); Quartet in E flat (Dvorak). The Abas String Quartet

scored an unqualified success and gave an advance idea of the splendid musical treats in store for the musical public of San Francisco when the organization, sponsored by the Civic Chamber Music Society, will give a series of concerts at the auditorium of the High School of Commerce, under the management of Miss Alice Seckels, next season.

H. B. Pasmore, spent his vacation in the Yosemite where he devoted two weeks to well earned rest and recreation. Mr. Pasmore had an excellent season last year and he is looking forward to even a bigger class during the new season about to start. On June 27th Mr. Pasmore celebrated his 71st birthday and in a letter to the editor of the Pacific Coast Musical Review the distinguished pedagogue tells us that he felt like 16. This paper as well as hundreds of his admirers trust that Mr. Pasmore will enjoy many more birthdays and that he will feel younger every year, just avoiding his second childhood.

Sigismond Stojowski, the noted piano virtuoso and pedagogue, gave a series of five piano recitals at Wheeler Hall Auditorium of the University of California on July 5, 12, 19, 26 and August 2. Large audiences, principally comprised of attendants at the summer session of the university, attended these events and showed by their manifestations of approval that the interpretation of the classics as presented by the artist found favor in their eyes.

Mrs. William Steinbach, one of the Far West's most efficient and most sincere vocal pedagogues, after spending much time in Europe has, upon her return, taken up her studio work and during the last season has again established her excellent class in this city at her residence studio, 3344 Scott street. Mrs. Steinbach has been active in the musical life of San Francisco for a number of years and we know of no vocal teacher who is more conscientious and more capable in the responsible task of putting aspiring young artists or teachers on the right road to success than this teacher. We sincerely trust that her valuable advice and guidance is appreciated by those fortunate enough to receive it.

The Half Hour of Music at the Greek Theatre of the University of California, scheduled for Sunday afternoon, August 5th, was given by Alice Claire Bacon, contralto, and Elwin Calberg, pianist. Mrs. Bacon has a voice of charming quality and her numbers by Handel, Beethoven, and S. Cole-ridge Taylor showed the fullness and force of her voice. Mrs. Mabel Hill Redfield was the very able accompanist. Mr. Calberg is a pianist of rare ability and his numbers were especially well chosen for this program. Compositions by Chopin-Liszt and Chopin, as well as modern works by Prokofiev, Szymanowski and Chasius and the well known Waltz from Delibes' Naila, with the Dohnanyi arrangement, completed the two groups given by the well known young artist. At the next two Sunday afternoon concerts at the Greek Theatre the artists who will make their appearance are: Orrin Kip McMurray, soprano, and Phyllida Ashley, pianist.

Bertha Weber, the well-known pianist and composer, has been very busy this summer both playing and composing. Two of her new songs have just been released by the publishers. One of these is called Honey Bee, a darkey dialect song, and the other a ballad called Why Can't You Come Back to Me, inspired by a romance with an unfortunate ending related to Miss Weber by a California woman. Both have been well received and much appreciated at Sherman, Clay & Co., in their Oakland store, reserved a full window display for the composition, while the San Francisco store also gave the

composition marked attention. On Saturday evening, August 4, Miss Weber sang the songs in the Hotel Oakland with the hotel orchestra, under the direction of Mr. Cowan.

Mr. and Mrs. Giulio Minetti returned from a month's vacation trip, motoring through California and incidentally attending the convention of the California Music Teachers' Association in Los Angeles. Mr. Minetti resumes his studio work this month and no doubt will soon announce the resumption of rehearsals of the Minetti Symphony Orchestra, which has become such an attractive feature of San Francisco's music season. Mr. Minetti is one of the best-known and most successful violinists, ensemble players, orchestral conductors and pedagogues in the Far West, having been active in the building up of musical taste in California for many years.

The San Francisco Conservatory of Music gave a series of interesting summer course recitals at its recital hall, 3435 Sacramento street, on Thursday evenings, May 31, June 7, June 14, June 21, June 28 and July 5, presented by Evelina Silva, mezzo-soprano, with Giulio Silva at the piano, Robert Polak, violinist, with Elizabeth Alexander as assistant artist, and Ernest Bacon, pianist. Notwithstanding the fact that the summer season lures many students and music lovers away from the city, large and well-pleased audiences listened to these artists with unabating interest. The programs were selected from the foremost literature and were interpreted with that intelligence, discrimination and musicianship which only sincere disciples of the art are able to bestow upon their interpretations.

Miss Estelle Carpenter, director of music in the San Francisco Public Schools and Chairman of Public School Music for the California Federation of Music Clubs, started on an Eastern tour June 27th. She attended the annual meeting of the National Educational Association in Minneapolis, as she was the vice-president of the music section of the association. While in Minneapolis she attended many educational meetings and social gatherings.

She was entertained extensively and met Thurlow Lieurance, the composer of the song "By the Waters of Minnetonka," who accompanied Mrs. Lieurance in many of his beautiful songs at the Lafayette Club, on the shore of Lake Minnetonka. Miss Carpenter has visited many universities throughout the country and investigated school systems and musical activities.

She has been visiting relatives, the Frank Moreys and Clarence Howards of St. Louis, Mo., and has been entertained in many cities. She is now with her sister, Mrs. Thomas Monroe Shepherd, in Northampton, Massachusetts, where is situated Smith College. On her return to San Francisco, in August, she will reside at the Fairmont hotel.

Miss Elinor Crofts, a young San Francisco soprano, after several years of preparatory study in this city, went to Paris and spent three years completing her studies and created considerable favorable comment after a number of public appearances. Miss Beatrice Clifford, one of San Francisco's prominent pianists and accompanists, gave a reception in honor of Miss Crofts which was attended by a large number of San Francisco musical people at Sorosis Hall on Friday evening, August 3. Miss Crofts possesses a lyric soprano of excellent quality, which she uses with fine intelligence. The young artist is planning a concert at the Mark Hopkins hotel for Wednesday evening, August 29.

California's Romantic Musical History will include all important musical activities in this State from 1849 to 1929—eighty years of musical progress. The book will be written in entertaining and fascinating style and will be profusely illustrated.

Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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TWENTY-SIXTH YEAR

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OPERA SEATS GOING FAST

San Francisco is already marking its calendar for the sixth season of the San Francisco Opera Company to be given here September 15th to October 3rd. This is indicated in a report issued here today on the advance sale of tickets. All past records have been broken both in the season seat sale and in the mail order sale for single performances. The last mentioned department is fully 25 per cent ahead of what it was a year ago at the opening of the box office. The box office sale this year starts August 15th.

One of the biggest sellers to date is the opening night, when "Aida" will be the attraction. With only 152 seats left on the first floor, this part of the house is expected to be entirely sold out before the opening of the box office. Always popular from the social standpoint, there is an unusual interest in this performance because of the opportunity to hear Rethberg in the title role of Helen of Egypt. Another early sell-out will be La Cenerentola. Lawrence Tibbett's sensational success here last year in the role of Neri and the debut here of Elda Vettori, whose singing with the Metropolitan last year placed her among the great sopranos of today, is making this performance one of the centers of interest. Less than 300 seats are still available downstairs, indicating that this, too, may be nearly sold out by the opening of the box office.

There is even a smaller number of the better seats available for La Tosca's two performances. For the evening performance in which Jeritza appears only 222 seats remain, while for the matinee in which Tibbett presents for the first time his interpretation of Scarpia, only 296 seats are still unsold. Madame Butterfly, always popular with San Francisco opera audiences, is sharing in the season's demand. When the analysis of the ticket sale was made today, only 306 seats were unsold. This is the performance in which Rethberg will be starred in one of her greatest roles. It will also mark the American debut of the great Italian tenor Gennaro Barra. A little more than 200 seats are still available for Turandot in which Jeritza has the role of the cruel Princess Turandot. Last year the two performances of this opera proved the sensation of the season.

L'Amore Dei Tre Re, with Edward Johnson in the role of Avito, Fedora with Jeritza and Barra, Andrea Chenier starring Rethberg and Faust in which Rethberg will have

the part of Marguerite, are running neck and neck in the ticket sale.

Strange as it may seem, Carmen, which comes towards the close of the season and which is one of the best known operas in this year's repertoire, leads all in the number of seats sold. Only 109 seats are yet unsold. In this opera Jeritza has the title role and promises to make it one of the biggest events of the season. The last performance will be the twin offering of Cavalleria Rusticana and Pagliacci. Here, too, advance indications are that every seat will be sold out long before the date of the performances.

WINTER SYMPHONY PLANS

In the place of the usual Sunday afternoon concerts, the San Francisco Symphony Orchestra during its 1928-29 season will substitute Saturday evening concerts to be given weekly in Dreamland Auditorium. This announcement is made by J. B. Levison, the new president of the Musical Association, the supporting organization of the orchestra, following the completion of all arrangements for the eighteenth season of the orchestra. The usual Friday afternoon subscription series of concerts will be given in the Curran Theatre as heretofore.

The 1928-29 season in other respects also presents a more ambitious effort than ever before. Alfred Hertz will again be the director, this being his fourteenth consecutive season. Two guest conductors, however, will be featured during the musical year—Ottorino Respighi, celebrated Italian composer and conductor, and Rudolph Ganz, noted English pianist and conductor.

Among the guest soloists will be Margaret Matzenauer, contralto, Alexander Brailowsky, pianist, Carl Friedberg, pianist, Florence Astral, soprano, Michel Piastro, violinist, Michel Penha, cellist, E. Robert Schmitz, pianist, and Lea Luboshutz, violinist. In commenting on the association's announcement, Levison declared that the growing interest in and support of the Symphony in San Francisco had made possible this enlarged program for the eighteenth season.

"We feel confident that the entire music public will be gratified over the announcement that the Symphony will be able to offer two complete series of evening concerts," said Levison. "For several years we have received many appeals to provide evening concerts in lieu of the Sunday afternoon programs."

"The completion of the new Dreamland Auditorium has now made it possible for us to accede to the desire on the part of so many of our friends. We look forward to these evening concerts winning wide favor and this increased patronage should mean much, not only to San Francisco's increased musical appreciation, but also in the things the orchestra can accomplish through the greater revenue derived."

The season will open November 2nd. There will be thirteen Friday afternoon Symphony concerts, given at the Curran theatre, thirteen Saturday night Symphony concerts and eleven Saturday night popular concerts at Dreamland.

FINAL GRAVEURE LECTURES

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But two weeks yet remain of the Graveure visit, and into this time will be crowded many of the most important phases of his constructive talks, his schedule being as follows:



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August 24.—The planning and construction of a singing career.

In addition to his class activities in the coming fortnight, and to supply a tremendous demand for private coaching, the master will remain in San Francisco an additional week, devoting some of the days therein exclusively to private instruction. This will be during the week beginning Monday, August 27th.

Manager Selby C. Oppenheimer states that the class secretary is in constant attendance at the hall, where enrollment for such private time in this week may be made, and also that admission to lecture and class sessions is permitted for single days, and that a special rate for full attendance the last two class weeks can also be secured.

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MUSIC TEACHERS' CONVENTION

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The editor of the Pacific Coast Musical Review confidently expected to attend the annual convention of the California Music Teachers' Association of California in Los Angeles on July 10, 11, 12 and 13, but, as in the case of the convention of the California Federation of Music Clubs in Long Beach, he was unable to do so on account of numerous duties that forced him to stay in San Francisco. However, we understand that San Francisco and the bay region were well represented at this important event such prominent teachers as John D. Manning, Henrik Gjerdrum, Lillian Hoffmeyer, Mrs. Lillian Birmingham, Mrs. Grace Campbell, Frank Carroll Giffen, Giulio Minetti, Mrs. Harriet Fish, and others whose names we have not been able to obtain before going to press were among those present.

Although we already published the official program in the issue dated June 20-July 4, we feel justified to reprint the following brief but comprehensive report from Minnie Marshall's music page in the Fresno Bee of July 22d:

The eighteenth annual convention of the California Music Teachers' Association was held in Los Angeles this month with Edith Pell Bolles, president of the Fresno branch, attending as a special delegate from this district. The average attendance according to Mrs. Bolles was 300 with John C. Manning, State president, and five past presidents on the platform on the opening day. The five past presidents included several well-known musicians of California. They were Charles Draa, Earl Meeker, Abbie Norton Jamison, Alexander Stewart and Frank Carroll Giffen.

Homer Grunn, Los Angeles composer, presented a program entitled Tone Pictures Of The Southwest on the opening day. Samuel Hungerford, Fresno violinist and teacher, was a soloist, with Bessie Mugg Zimmerman at the piano. A piano roundtable discussion closed the afternoon with Max von Lewen Swarthout president of the Los Angeles County branch of the association presiding.

On Tuesday evening the State officers and delegates were the guests of the Los Angeles Music Teachers at the opening performance of the Hollywood Bowl. Albert Coates, London Symphony conductor, directed. Conrad Nagle, moving picture star, gave the opening address of welcome, telling of the work of the Hollywood Bowl.

On Wednesday morning a public school roundtable discussion was featured with Alice Gibson, assistant in music to the superintendent of schools of Madera, presiding. Others taking part were Grace Helen Nash of Los Angeles and Louise Chapman of Orange county. A flute ensemble ended the Wednesday morning program with William E. Hullinger of Los Angeles taking part. Hullinger appeared in concert in this city several seasons ago.

Wednesday afternoon of the convention opened with an address on American Music which was given by Rupert Hughes, author and composer. Inez Anderson, contralto of San Diego, provided the musical program.

On Wednesday evening a banquet was given at the Hotel Alexandria with 400 people in attendance. Charles Draa was the toastmaster and among the honored guests were Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, and William Thorne, New York vocal teacher, who is in Los Angeles this summer conducting master classes. Thorne is the teacher of Rosa Ponselle of the Metropolitan

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Opera Company. Miss Ponselle will appear before the Fresno Musical Club this season in concert.

On Thursday morning a violin roundtable was held with Roderick White, violinist of Santa Barbara, presiding. Lillian Bowles, soprano, was the featured artist appearing in a costume program. Thursday noon a luncheon, was given for the visiting delegates at the Elks' Club of Los Angeles. An organ roundtable discussion was held in the afternoon with Ernest Douglas, Los Angeles organist, presiding. Two local artists appeared on the program in the Elks' Club auditorium. They were Etta Hasse Morrison, pianist, and Bessie Mugg Zimmerman, organist, who gave the Peer Gynt Suite by Grieg, arranged for piano and organ. Thursday evening a musical program was given in the ballroom of the Alexandria with the following musicians participating: Roderick White, violinist; Roberta McDonald, soprano; Carrie Emerick, pianist; John Smallman, baritone, and the Zoellner Trio. A reception followed.

According to Mrs. Bowles the establishment of a benefit fund for California musicians was the most important piece of work done during the convention. The fund corresponds to the actors' benefit fund in New York and the work of taking care of the needs of California musicians will be entirely in the hands of the California Music Teachers' Association.

JUNIOR SYMPHONY ORCHESTRA

That the organization of the Junior Symphony Orchestra of San Francisco under the leadership of Mishel Pastro, brilliant virtuoso of the violin and concert-master of the San Francisco Symphony Orchestra, has appealed to music students of the entire bay district is manifested by the many applications for membership received at the secretary-manager's office, room 408, Brotherhood

Bank building, 26 O'Farrell street, San Francisco. In their letters of application any number of musicians have expressed their gratitude and appreciation for the privilege of becoming a member of this organization, to gain more orchestral knowledge and general musical understanding, and feel it will be a great inspiration to be guided by so distinguished an artist as Pastro.

Already sufficient violinists, violists and cellists have registered to assure Mr. Pastro of a very strong string section. However, in order that every choir of the orchestra be equally balanced it is necessary to increase the number of players of the brass and woodwind instruments so far enlisted. Mr. Pastro trusts that performers of these instruments will not procrastinate, but file their applications for membership at once.

THE SPIDER COMES TO GEARY

The coming of The Spider to the Geary theatre, San Francisco, on Monday night, August 13, will bring William Courtenay back to the West for the first time in eight years. His last appearance here was in Civilian Clothes, but aside from Courtenay and his excellent supporting cast The Spider is regarded as one of the outstanding hits of the season.

It is a thriller and according to the Eastern newspaper reports The Spider is a real honest-to-goodness novelty in the theatre with an element of mystery in the plot that makes you hold on to your seat as if your life depended on your being secure in that one location.

The play has been a huge success in the East and the original cast is making a special trip to the Coast to play a brief engagement in San Francisco and Los Angeles.

Thomas Findley, Priscilla Knowles, Donald Mackenzie, Germaine Giroux, Paul Nugent, John F. Morrissey, Anton Asher, William E. Morris, Frederick Smith, Jack Bennett and D. J. Flanagan are the principal players supporting Mr. Courtenay.

MUNICIPAL CONCERT SERIES

For the eighth consecutive year San Francisco will maintain her reputation of being the only city in the United States to present as a municipal enterprise a symphony concert series featuring the greatest artists obtainable.

Chairman James B. McSheehy and his colleagues, Franck R. Havenner and Warren Shannon of the Auditorium Committee of the Board of Supervisors, announce that a series of five musical "pop" concerts,

starting November 8, will be held during the 1928-29 season by the San Francisco Symphony Orchestra, Alfred Hertz directing. At each concert there will be presented at popular prices, the greatest artists the concert world affords.

The municipal enterprise has attracted the attention of the entire musical world and many inquiries have been sent to the Board of Supervisors to ascertain the method by which the foremost stars can be presented at popular prices in a city series. The Auditorium Committee has stated that this year's series will be the most versatile of all from a standpoint of stars, and that in spite of the great expense the same popular prices will be maintained.

The first concert of the 1928-29 municipal series will be held in Civic Auditorium, the home of municipal music, with George Liebling, international pianist-composer, as guest artist. Liebling has never been heard here and many music lovers have already arranged for his reception. Others listed for the series with the great Hertz organization are: Mischa Elman, the violinist who has made San Francisco his home; Elsa Alsen, prima donna soprano of the Chicago Opera Company; Frieda Hempel, Metropolitan operatic diva, and Reinald Werrenrath, the noted baritone.

Reservations for the forthcoming city "pop" series may be made at the Kearny street store of Sherman Clay & Co. Seats will be on sale within a few days.

Evelyn Sresovich Ware, the well-known pianist and teacher, spent her vacation visiting Eastern cities, including New York, Washington, Chicago and also Florida and Niagara Falls. Mrs. Ware had a very busy season and upon her return will resume her professional activities and her numerous club duties.

During summer months the Musical Review will be eight pages. Larger edition will be resumed in September. Watch out for important announcement.

"RECOLLECTIONS OF THE MUSICIANS' CLUB," by John Harraden Pratt has been omitted in this issue because of lack of space. Publication of same will be resumed in next or following issue.

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I Heard You Singing	Coates
I Know a Lovely Garden	d'Hardelet
Immortality	Lohr
In the Garden of Tomorrow	Deppen
Little Gray Home in the West	Lohr
Little Love, a Little Kiss	Slesu
Love's a Merchant	Carew
Ma Curly Headed Babby	Clutsam
Manmy's Precious Pickaninny	Goodman
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Mother o' Mine	Tours
My Ship	Del Riego
O Dry Those Tears	Del Riego
Oh! For the Wings of a Swallow	Lohr
One Little Dream of Love	Gordon
Over the Waters Blue	Clarke
Piper of Love	Carew
Ragged Vagabond	Randolph
Rose in the Bud	Forster
Rose of My Heart	Lohr
Roses of Picardy	Wood
Sea Rapture	Coates
Slave Song	Del Riego
Smile Through Your Tears	Hamblen
Somewhere In This Summer Night	Carew
Song of Songs	Moya
Song of the Soul	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden	Del Riego
There's a Song In My Heart	Hamblen
Three for Jack	Squire
Thought of You	Lohr
Three Little Fairy Songs	Besly
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Tiptoe	Carew
Wake Up	Phillips
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You In a Gondola	Clarke

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. LIV. No. 7

SAN FRANCISCO, AUGUST 5-19, 1928

FIVE CENTS

AFTER END OF SUMMER SEASON GRAND OPERA STARTS SEASON 1928-29

Gabrilowitsch, Piastro and Leschke with Municipal Chorus Features of Closing Concerts of Summer Symphony Association—Interest in 1928 Grand Opera Season Under Gaetano Merola's General Directorship Breaks

All Previous Records in the Matter of Advance Sales—More Than 70% of Capacity Sold in Advance of Season—Jeritz and Rethberg Particularly Popular

The Summer Symphony concerts again proved unusually successful. Although we can only include in this issue the concerts of August 7 and 14, both under the direction of Ossip Gabrilowitsch, the last two concerts under Mishel Piastro and Hans Leschke being referred to in our next issue, to follow this within a few days, it is possible to say that about 75,000 people attended the summer series. The enthusiasm was pronounced at every concert and the programs were thoroughly enjoyed. Ossip Gabrilowitsch's standing as symphony conductor is so well known that it is hardly necessary to go into details regarding his work, except to say that he attracted large audiences, who recognized his musicianship and his judgment in selecting programs, although he did not seem to reveal the same vitality and buoyancy that made his concerts last year such popular events.

The only difference in the programs between San Francisco and San Mateo was at the final event on July 29, when Gabrilowitsch played the Tchaikowsky piano concerto in Hillsborough instead of conducting the Schumann Symphony. Naturally his virtuosity as a pianist made the usual deep impression upon his audience, and the Philharmonic Society of San Mateo County, under Mrs. Geo. N. Armsby's music chairmanship, had the gratification to see a sold-out house on this occasion. The final Gabrilowitsch concert in San Francisco on Tuesday evening, August 14, at the Civic Auditorium, attracted an audience of over 7000 people, and the program, as already stated, included Symphony No. 1 in B flat major by Schumann. The rest of the program consisted of: Overture to Russlan and Ludmilla (Glinka); Symphonic Poem, The Sirens (Giere); Suite from the Ballet the Firebird (Stravinsky); and Prelude to The Mastersingers. A brief resume of the summer season will be published in our next issue.

The Opera Season

The Pacific Coast Musical Review takes off its hat to the San Francisco Opera Association, its general director, Gaetano Merola, its young business manager, Wilfred Davis, and the members of its various committees, for an unprecedented success in its advance sales this year. When an opera organization can sell out its entire house to within 25% of its capacity, it is doing something unique in operatic history. It is not any secret to state here that the advance sale of the season exceeds \$150,000, while the full capacity is a little over \$200,000. There is only one answer to this brilliant financial success and that is the CONFIDENCE OF THE PUBLIC.

Opera goes are thoroughly convinced that during the eight years of its existence

By ALFRED METZGER

the opera association has worked under the most difficult handicaps an organization of this kind was ever confronted with. The mere fact that it was able to retain the interest of the public, notwithstanding the temporary arrangements in the way of a theatre, and in the face of dissatisfaction as to acoustic or seating arrangements, thousands of people were willing to overlook many weaknesses, because of their confidence in the ability and sincerity and public spiritedness of those in charge.

Gaetano Merola, realizing last year that, through no fault of his own, the public had to be satisfied with less ambitious performances than was at first planned, made a special effort to give the people an exceptionally fine season this year. The public showed its appreciation at once by rushing to the office to reserve its seats in advance. The Pacific Coast Musical Review has consistently refrained from being too severe in its criticism of certain performances, because it knows that the management is doing its best under the circumstances and we have never yet found that our faith has been unjustified.

The Symphony Concerts

Readers of the Pacific Coast Musical Review have heard of the ambitious plans of the Musical Association of San Francisco for next season. With J. B. Levison at its head as president, the symphony orchestra will increase in prestige and attendance. The fact that twenty-two of the concerts will take place in Dreamland Auditorium on Saturday evenings will certainly give thousands of people a chance to hear first-class symphony concerts at moderate prices. While the Saturday evening events may not materially increase subscription sales, because of the fact that people hesitate to set aside such evenings for any long periods at a time, it will give out-of-town people, and people who prefer to employ their Sundays otherwise, a chance to go. We venture to predict that the single admission sale for symphony concerts will increase because of these evening concerts.

The innovation of soloists is also a wise one. It gives a certain variety absolutely necessary when great masses of people are to be appealed to. Large audiences always want variety, and while a conductor may be the greatest in the world there are many people who like to hear something new occasionally outside of composition. It is unquestionably true that among all the conductors

we hear during the course of a year, Alfred Hertz stands among the foremost masters of the baton. We know of no conductor who could retain the interest of the public for so many years in one community as Mr. Hertz is doing right here.

Nevertheless, the conductor can not do everything himself. There must be additional attractions to retain public support at high pressure. Evening concerts and soloists are among the best supports a conductor can have, and if, like Mr. Hertz, he already possesses the rare gift to create a following, the problems of the Musical Association of San Francisco should come pretty close to being solved.

Music Club Luncheon

Mrs. Edgar Stillman Kelly, president of the National Federation of Music Clubs, was guest of honor at a luncheon at the Palace Hotel on Monday, August 6, arranged by Mrs. Lillian Birmingham, who remembers everybody worth remembering, at which two hundred guests were present. These included representatives from practically every branch of musical life in this city—officers from the California Federation of Music Clubs, presidents of the various music and women's clubs in the bay region, critics, officers of the opera, symphony and other organizations, as well as distinguished artists visiting the city at the time. Among the latter was Ossip Gabrilowitsch.

Addresses were made by so many people that we can not remember them all. However, among these were outstanding those of Mrs. Lillian Birmingham, Mrs. Edgar Stillman Kelly, J. B. Levison, Albert A. Greenbaum, Ossip Gabrilowitsch and Edgar Stillman Kelly. Mrs. Kelly specially laid stress on the fact that the National Federation of Music Clubs, after having laid the foundation for the appreciation of American artists and composers, is now making strenuous efforts to have opera produced in the English language. As the Musical Review has urged for many years, Mrs. Kelly maintains that everywhere in the world opera is sung in the vernacular, and this wonderful phase of musical endeavor will never become really popular in America until the people who pay so lavishly for its maintenance will be able to understand what is being sung.

Mrs. Kelly, like the Musical Review, adds that it is no excuse to say that singers can not make themselves understood in English. If they are singers who understand how to sing, it will be easy for them to make themselves understood. The American singer will never have a real chance, America will never endow opera houses, until the language of opera will be the English language.

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THE ABAS STRING QUARTET

The Abas String Quartet will play its series of six concerts in Scottish Rite Auditorium instead of in the High School of Commerce as previously announced. The change has been necessitated by the Board of Education's change in policy, which prevented use of the school auditorium for other than school activities.

In transferring the concerts to Scottish Rite, a new seating plan has been devised. In order to establish the intimate atmosphere so essential to a full enjoyment of chamber music, the "stage" will be arranged in the center of the hall and the auditors will be grouped on all four sides. There being no "back" or "front" to a string quartet, the plan should work out admirably. The players will pivot for each concert so that every auditor will have his turn at being closest to each instrument—an opportunity that will enhance both the entertaining and educational values of these concerts. The concerts will open October 22 and continue monthly through March under the management of Alice Seckels and the sponsorship of the Civic Chamber Music Society.

The list of founders is growing steadily. They are: Mrs. George Armsby, Mrs. Geo. Barr Baker, Albert M. Bender, Robert I. Bentley, Miss Lena Blanding, Mrs. Walter D. Bliss, Mrs. Angus Gordon Boggs, Mrs. George Cameron, Mrs. John B. Casserly, Miss Agnes Clark, Miss Mary Clark, C. Tobin Clark, Mrs. Edith B. Coleman, Templeton Crocker, Mrs. A. B. C. Dohrmann, Mrs. Thomas Driscoll, Sidney M. Ehrman, Milton S. Esberg, Mrs. C. M. Felton, Mrs. Mortimer Fleishhacker, J. Gompertz, Mrs. Mose Gunst, R. B. Hale, Mrs. Reuben B. Hale, Mrs. L. W. Harris, Leonard G. Heller, Mrs. I. N. Hibberd, Alfred Honigbaum, Mrs. D. C. Jackling, Mrs. Marcus Koshland, Mrs. F. W. Leis, Miss Bertha C. Lilienthal, John D. McKee, Robert C. Newell, Hon. James D. Phelan, Harold Pracht, Max L. Rosenberg, John Rothschild, Mrs. Wm. T. Sesson, Fred R. Sherman, Miss May Sinzheimer, Mrs. M. C. Sloss, Mrs. Lawrence Strassburger, Noel Sullivan, Joseph S. Thompson, Mrs. Sidney M. von Wyck, Mrs. W. O. Wayman, Mrs. Leonard Woolams, Mrs. George Wilhelm.

THE ROYAL FAMILY AT GEARY

One of the finest companies ever brought to the Pacific Coast will, it is said, be seen in the long-heralded, much-talked-of The Royal Family, when it comes to the Geary Theatre for a limited engagement on Sunday evening, September 16. Judging from the list of familiar names, the cast might well be termed an all-star one, but the producers, with becoming modesty, do not acclaim this. Rather, they let the names speak for themselves.

Charlotte Walker, well remembered for her stellar roles on both stage and screen, is the first mentioned of the list. Frederic March, one of the most popular juvenile stars of the stage; Emelie Melville, the popular character actress; Helen Burton, star of The Cradle Snatchers; Frederick Sullivan, the clever character comedian; Katherine Prather, the beautiful and clever ingenue; Stanley Smith, Oscar Apfel, Claude Fleming, Marion Burns, Betty Farrington, Frank Dawson and Douglas Lawrence are all names familiar to the playgoer.

The Royal Family tells a hilarious tale of the domestic doings of a merry mad theatrical family in which many in the audience who have enjoyed it during the past year in New York City, see a reference to the Barrymores.

CONSERVATORY OPENS

Ada Clement and Lillian Hodghead, associate directors of the San Francisco Conservatory of Music and well-known musicians of San Francisco, have returned from a six weeks' vacation in the High Sierra to supervise the opening of the regular fall term of the Conservatory this week. The two musicians spent a few days at Lake Tahoe, but most of their vacation, with burros to carry their baggage, was devoted to exploring the mountains. With the exception of a few advanced courses which do not open until October, the full Conservatory work begins this week.

Ernest Bloch, composer and recent winner of the Musical America prize contest, will return in the fall from his trip to Switzerland, and will resume direction of the artistic policies of the school. He will also teach advanced theory classes.

Robert Pollak, who is now conducting a master violin course in Vienna, will return to San Francisco on October 1 to head the violin department, and assist in directing the string orchestra. Michel Penha will also be associated with the string work in the cello department.

Giulio Silva, head of the vocal department, is summering in San Anselmo, and will return to his regular courses on October 1. A notable addition to the faculty is Winifred Howe, a former resident of Palo Alto and student in San Francisco, who has been studying for the past three years theory under Nadia Boulanger in Paris and piano under Camille Decreus of Paris and Tobias Matthay in London. She conducted theory classes at the Conservatory during the summer and will assist Miss Hodghead in the intermediate theory work this fall.

Ossip Gabrilowitsch, eminent pianist and conductor, and a profound lover of chamber music, entertained the Abas String Quartet, with Alice Morini, pianist, and Louis J. Prevati, first double-bass of the San Francisco Symphony Orchestra, at his apartments in the Clift Hotel recently. After hearing them play, he expressed great enthusiasm for the abilities of the quartet, who are rehearsing almost daily for their series of six concerts at Scottish Rite Auditorium this winter. Mme. Morini and Prevati took part with Nathan Abas, violinist; Romain Verney, violist, and Michel Penha, cellist, in Schubert's Forellen Quintet. William Wolski, violinist of the quartet, joined his companions for the playing of Beethoven's G Major Quartet. Gabrilowitsch had heard in the East about the Abas group. He endorsed most warmly the plan of this winter's subscription concert series at popular prices.

Emmet Pendleton, the well-known composer-pianist, who lives at Red Bluff, has just received word that his book, Pendletonia, has been accepted for publication by the English firm of Arthur H. Stockwell, Limited, London. This is a collection of five rather difficult pieces for the piano. They are composed on classic forms, but are very original in their expression. The pieces the book contains are: Prelude in G major, two Waltz Themes, one in A major, and another in F sharp minor, a Sketch and a Siciliano, an old Italian dance form. This same firm has also accepted two of Emmet Pendleton's songs for lyric soprano. One is The Kiss, with words by Anna Louise Barney, dean of women at the State Teachers' College at Chico, and the other is a Lullaby, with words by the well-known poet, Witter Bynner. These songs are to make their appearance very shortly.

George Stewart McManus, pianist, one of California's foremost artists and pedagogues, will return to San Francisco shortly after more than a year's sojourn abroad. Mr. McManus spent considerable time in Edinburgh

attending the Conservatory and where he received the degree of Bachelor of Music. After leaving Edinburgh, Mr. McManus went to Germany to coach with the great pianist, Arthur Schnabel. Concertizing was also included in Mr. McManus' activities abroad, his recitals in Edinburgh, Paris and London being among his most successful. Upon his return to California he will be affiliated again with the music department of Mills College. A San Francisco studio has already been located for McManus at the Crest View Apartments, 1980 Washington street.

Hother Wismer, the well-known violinist, announces one of his annual concerts for early fall. For many years Mr. Wismer has given these affairs and they have become an institution, for somehow they are always crowded, attracting hundreds of Mr. Wismer's loyal friends and admirers. On this occasion Mr. Wismer announces the presentation of works by San Francisco composers, among them such well-known musicians as Wheeler Beckett and John Haraden Pratt. He also plans to include the Hungarian Concerto by Joachim, Poeme by Chausson, Adagio and Allegro by Schumann and Nur Wer die Sehnsucht Kennt by Tschaiowsky. The Colonial ballroom of the St. Francis hotel will be the scene of this event and no doubt many are looking forward to Mr. Wismer's appearance with much pleasure.

BOHEMIA'S MIDSUMMER MUSIC

The Grove Play of the Bohemian Club took place Saturday evening, August 4th, in the beautiful redwood grove which has been the magnet for some of the most distinguished men in America every summer for many years. This year the play was written by Garnett Holme, who is also stage director, and the music was composed by Edwin Schneider than whom we have no more competent writer among the Far West's composers. The result of the collaboration of these two able men was a play entitled Nanda which deals with a story of Hindu "mythology" as it were, revolving around a contest among the gods regarding the possession of the soul of Prince Nanda. All the witchery of a moonlight night among the redwoods, enhanced by electric effects of indescribable beauty were employed to add thrills to the spectacle. Edwin Schneider's music fitted this classic theme with unerring smoothness, for the California composer escaped the temptation to resort to ultra-modern means to describe old problems. The simplicity and melodious charm of the music matched the simplicity and universal theme of the story and the eight hundred people who watched this spectacle were aroused to a genuine ovation after listening with wrapt attention to the progress of the performance during more than two hours.

Robert Pollak sends news from Vienna that several of his old pupils are studying with him there and one of his former pupils just won exceptional honors at the Vienna Conservatory and was presented with a fine violin. Mr. Pollak is looking forward to coming back to San Francisco in September.

Ernest Bloch, director of the San Francisco Conservatory of Music, landed in Marseilles the other day after a sea voyage of forty days from San Francisco via Panama Canal. He was enthusiastic over the voyage and will visit his family in Switzerland before returning to San Francisco.

California's Romantic Musical History will include all important musical activities in this State from 1849 to 1929—eighty years of musical progress. The book will be written in entertaining and fascinating style and will be profusely illustrated.

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TWENTY-SIXTH YEAR

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THE GRAND OPERA SEASON

With the sixth season of the San Francisco Opera Company close at hand, the officials of the Opera Association and the opera-loving multitude joined this week in expressing confidence that the season will be an artistic as well as financial success, surpassing any of its predecessors. Gaetano Merola, general director, declared that the ideal toward which the Opera Association has aimed in past seasons promises this year to be realized in greater measure than ever before.

The public attitude has been registered in unmistakable terms by the unparalleled demand for seats for all of the twelve performances to be given at the new Dreamland Auditorium from September 15 to October 3. The advance mail order and season ticket sale, exceeding \$100,000, set a new record for opera presentation in San Francisco.

This demand has continued with the opening of the box office sale of seats ten days ago at the Sherman Clay & Company stores in the bay cities. And yet, notwithstanding this demand, many good seats are still available due to the excellence of this season's seating arrangements.

In the engagement of outstanding stars of the operatic world to sing the principal roles, Merola again has assembled a notable gathering of pre-eminent artists. In the selection of the repertoire Merola has been guided by a keen judgment of those works possessing the maximum of appeal to both popular and discriminating tastes.

Again, as in past seasons, Merola has taken pains to provide the element of novelty, not only by presenting new and illustrious names in the artists' personnel, but by including successful operas never before given at a San Francisco production. This year the operatic novelty for San Franciscans will be the premiere here of Giordano's great work, *Fedora*, with no less a star than Jeritza in the title role.

Among other outstanding artists to appear will be Elizabeth Rethberg, Elda Vettori and Myrtle Claire Donnelly, sopranos; Marion Telva, contralto; Edward Johnson, Gennaro Barra, Armand Tokatyan, Angelo Bada and Lodovico Oliviero, tenors; Giuseppe Danise, Ezio Pinza, Lawrence Tibbett, Millo Picco, Jose Mercado, Louis D'Angelo, Pompilio Malatesta and Austin W. Sperry, baritones and basses.

The chorus, always a feature of exceptional excellence in the production of the San Francisco opera, again is being drilled to a fine

point of perfection, with a carefully balanced and selected ensemble.

All these elements are in accordance with the expectations of San Francisco opera lovers in the light of their experience in former seasons. Rounding out the picture, however, and giving pointed emphasis to the prospect of an opera season this year which will not have to yield a particle to the most brilliant efforts of the world's leading operatic organizations are two added factors.

Both are attributable to the facilities offered by the new Dreamland Auditorium. One is the staging and the other is the seating arrangements. They are summed up in the words of Armando Agnini, stage and technical director brought here from the Metropolitan Opera Company, where he occupies a similar position. Agnini's comment was as follows:

"Before considering the stage requirements we studied the new auditorium from the standpoint of the audience, and I feel confident in saying that San Francisco will enjoy this coming season as it has enjoyed no other opera performance ever given here.

"The new auditorium is intimate in size and is equipped with comfortable seats, everyone of which commands a clear view of the stage. Furthermore, the concerts already there this summer have proved to the public that the acoustic properties are exceptional."

The schedule of operas for the season is as follows:

Saturday, September 15, *Aida*; Monday, September 17, *La Cenerentola*; Wednesday, September 19, *Tosca*; Friday, September 21, *Madame Butterfly*; Saturday, September 22, *Turandot*; Monday, September 24, *L'Amore dei Tre Re*; Tuesday, September 25, *Fedora*; Thursday, September 27, *Andrea Chenier*; Saturday matinee, September 29, *Tosca*; Saturday night, *Faust*; Monday, October 1, *Carmen*; Wednesday, October 3, *Cavalleria Rusticana* and *Pagliacci*.

FIRST OPERA TEA

Edward Johnson has wired his acceptance of the invitation of the Women's Board of the San Francisco Opera Association to be guest of honor and speaker at the first of the two opera teas arranged by the Women's Board of the Opera Association in co-operation with Alice Seckels.

Lawrence Tibbett will be the other speaker on this occasion, which is scheduled for Friday afternoon, September 14, at 2:45 o'clock. Because there are so many new-comers to the San Francisco Opera Company this season, this preliminary event will be a "get-together" and official welcome for the visiting stars. All of the artists will be introduced, and it is anticipated that many will respond with brief comment. Neither Mr. Johnson nor Mr. Tibbett has announced the subject for his talk, but whatever they have to say it is certain to be worth hearing and to throw interesting side-lights on their personalities, which will be further revealed during the course of the opera season.

A second opera tea will be given on Friday, September 21, at which time Gaetano Merola will talk on the opera *Fedora*, the season's novelty.

GOOD NEWS AT CURRAN

It is significant that Good News, the collegiate musical comedy success of New York, Chicago, London, and the Pacific Coast, which opens at the Curran on Monday, September 17, that its drawing power is universal.

This wide appeal is due to the fact that Good News exalts youth—the thing that is the companion of youth and the quest of age. This is but another phase of the lure that has built in America football stadiums whose total cost aggregate a staggering sum, running into millions of dollars.

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whose principals, with but one or two exceptions—the astronomy professor, the football coach, and the trainer—are college students. College life as it is lived in a co-educational institution typical of America is mirrored with fidelity in the great book of Laurence Schwab and B. G. DeSylva, and in the brilliant lyrics of DeSylva and Lew Brown. The dynamic driving power of the college student is in the catchy and haunting tunes of Ray Henderson, and in the new type of dancing created by Bobby Connolly for *The Varsity Drag* and *Good News*. It is noteworthy that *Good News* is authentic in its costuming, which is collegiate in every detail, and hence not theatrical.

Sam Salvin's great cast brought from New York is headed by "Sunkist" Eddie Nelson, Margaret Breen, Lester Cole, Peggy Hope and Max Fisher with his inimitable California orchestra. Others in the list of players are Jack Inglis, Dorothy Day, William Gould, Marjorie (Babe) Kane, Vivian Fay, Billy Taft, George Guhl, and Art Rogers.

Fifty fascinating flapper freshies and thirty clever campus chappies, most of whom are California college students, comprise the ensemble, which is notable for its vocal as well as its terpsichorean gifts.

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OPPENHEIMER TICKETS READY

The season ticket coupons for the ten events of the Selby C. Oppenheimer subscription course of concert attractions are now being assigned to subscribers of these events and the tickets themselves will be ready for delivery to patrons on and after Tuesday morning, September 4, at the Oppenheimer office at Sherman Clay & Company. The ten attractions in this series for which ticket-holders are entitled to the same seat each time will be given in the new Dreamland Auditorium, where it is claimed every location is in perfect view of the platform, and where there are no posts to obstruct a clear vision. Acoustically, the new hall has been pronounced more than adequate and for singers and instrumentalists the sound of voice and instrument will come to every section of the hall perfectly. The attractions listed in this splendid, popular-priced series of events include Rosa Ponselle, famous dramatic soprano; Tito Schipa, Italian lyric tenor; Mischa Elman, Russian violinist; Maier and Pattison, duo pianists; The Famous Flonzaley String Quartet; Elsa Alsen, Wagnerian soprano; Louis Graveure, tenor; Zimbalist, violinist, and Moisewitsch, pianist, in joint recital; the Russian Symphonic Choir, and Doris Niles, American dancer, supported by corps de ballet, symphony orchestra and group of Spanish guitarists.

WOLFSOHN CONCERT SERIES

The Wolfsohn Musical Bureau announces that its series of ten concerts in Scottish Rite Auditorium will be given on week day evenings not in conflict with other major musical attractions of similar character. The series will open Friday evening, October 5, with Richard Bonelli, leading baritone of the Chicago Civic Opera Company, and will close with a violin recital by Albert Spalding on Monday evening, April 8.

Final dates for the entire ten events are as follows: Richard Bonelli, Friday, October 5; Kathryn Meisle, leading contralto of the Chicago Civic Opera Company, Friday, November 9; Michio Ito Dancers, Monday, January 28; London String Quartet, Monday, February 11; Reinald Werrenrath, favorite American baritone, Friday, February 15; Lea Luboshutz, noted woman violinist, Thursday, February 21; Alexander Brailowsky, renowned Russian pianist, Monday, February 25; Roland Hayes, phenomenal colored tenor, Thursday, March 14; Nikolai Orloff, pianist, Tuesday, April 2; and Albert Spalding, American violinist, Monday, April 8.

The Wolfsohn management reports that season tickets for these events are being rapidly absorbed, not only by reason of the exceptional merit of the attractions to be presented, but also because the season tickets represent a considerable saving as compared with single admissions to the separate concerts. A nominal deposit will hold reservations until September 15. Reservations may be made now at Sherman Clay & Company. It is also announced that season tickets will be ready for delivery on and after September 4.

The San Francisco Conservatory of Music takes great pleasure in announcing the addition to its piano faculty of Walter Scott. Scott was born in England, but has spent most of his life, since his study years, in America. He had personnel work for eight years with the great Leschitzky; has concertized in Europe, but specializes in teaching. He was supervisor of music at Columbia and later at Harvard. He was associated with the Cleveland Institute under the direction of Ernest Bloch and now has come to California in order to be associated again with Mr. Bloch.

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EIGHTH ANNUAL POP SERIES

The Auditorium Committee of the Board of Supervisors has announced that scores of reservations for the eighth annual series of city popular concerts, 1928-29 program, have already been received at the Kearny street store of Sherman Clay & Company. Citizens who wish to take advantage of the series, offered at extremely popular prices, are being urged by Chairman James B. McSheehy and Supervisors Warren Shannon and Franck R. Havenner to immediately make reservations.

As in past years the guest artists who are to appear with the San Francisco Symphony Orchestra, Alfred Hertz directing, are the best on the concert stages of Europe or America. No other concert course, in any part of the world, offers such artists at the prices scheduled by the city.

All of the concerts will be held in Civic Auditorium, home of municipal music. The series will start on November 8 with George Liebling, internationally famous pianist, as guest artist. Others chosen for the city "pop" series by the Auditorium Committee are: Mischa Elman, the great violinist; Elsa Alsen, prima donna soprano of the Chicago Opera Company; Frieda Hempel of the Metropolitan Opera Company; and Reinald Werrenrath, the baritone.

The same popular schedule of prices in effect for the past seven concert seasons will be maintained. Single seats will be on sale shortly, but season tickets, entitling the holder to the same seat at all five concerts, can now be reserved.

During summer months the Musical Review will be eight pages. Larger edition will be resumed with October 4 issue. Watch out for important announcement.

JUILLIARD SCHOLARSHIPS

The San Francisco Conservatory of Music has just received notification that four of its advanced students have been awarded extension scholarships by the Juilliard School of Music of New York. Those students whose musicianship has received recognition are: Rita Dows, Albany, California; Sterling Hunkins, Oakland; Herbert Jaffe, San Francisco, and Lelane Rivera, San Francisco.

Rita Dows studied for a short time last year under Ernest Bloch, director of the Conservatory, and has received a scholarship for study of composition under him during 1928-1929. Hunkins is a student of Michel Penha, head of the Conservatory cello department and soloist of the Symphony Orchestra. His scholarship is for further study at the Conservatory. Herbert Jaffe is an advanced pianist and student of Ada Clement, associate director of the Conservatory. He is awarded a partial scholarship for further work under Miss Clement this year. Lelane Rivera, voice student of Giulio Silva, head of the Conservatory vocal department, is awarded a scholarship for further study at the Conservatory.

The Juilliard Foundation offers annually a number of extension scholarships for study in various schools of the country, and the awards for 1928-1929 represent about 100 scholarships in about forty institutions. They are given to advanced young students. The San Francisco tryouts were conducted last May by Dr. Philip Greeley Clapp, director of the extension department. The famous John Erskine, writer and musician, is director of the Foundation.

"RECOLLECTIONS OF THE MUSICIANS' CLUB," by John Harraden Pratt has been omitted in this issue because of lack of space. Publication of same will be resumed in next or following issue.

THE THROSTLES AT STANFORD

Dorothy Crawford, Anna Young and Patricia Morbio, who combined, style themselves The Throstles, gave a program of old songs at Stanford University in Branner Hall recently. The concert was under the auspices of the Summer Session. They sang solos, duets and trios, one accompanying the others, except in the trios, which they sang a capella. The Throstles program consists of mostly old English songs, divided into five groups, rustic songs, songs of advice, solos, songs of battle and dance measures. The three songsters are never off the stage during the interludes, but cross and recross according to requirements or remain in the background if but one or two are singing. The young women wear Dolly Varden costumes and the stage picture adds to the entertainment. Deborah, Abigail and Phoebe are the delightful names used. The Throstles are under the management of Miss Alice Seckels.

Miss Marie Montana, the National Music League artist, who was chosen to create the

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prima donna role last February in the English opera, Hugh the Drover, by Vaughan Williams, is opening the artist series at the new Women's City Club Auditorium in Oakland on Tuesday evening, September 25. Miss Montana's success dates back to many interesting engagements in Italy, where she concertized and finally singing at the noble old San Carlo at Naples, where Rosa Raisa, Caruso and others made their names.

In America, besides a debut in New York and Washington engagements, this brilliant young artist has sung at two of the finest festivals, Ann Arbor, Mich., and Westchester Music Festival. This summer she had a marked success at the Redlands Bowl, when she was declared the finest artist appearing this season. The Redlands Facts said: "An exquisite voice as clear as crystal, with a

mellowness and richness not often found in sopranos."

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Blind Ploughman	Clarke
Bowl of Roses	Clarke
Brown Bird Singing.....	Wood
By My Fireside.....	Gitz Rice
Casey the Fiddler.....	Wood
Come Back In Dreams.....	Hamblen
Daddy's Sweetheart	Lehmann
Do You Believe in Fairies?.....	Charles
Falry Cradles	Carew
Far-Away Bells	Gordon
Go Lovely Rose.....	Quilter
Good Morning Brother Sunshine.....	Lehmann
Gray Days	Johnson
Hayfields and Butterflies.....	Del Riego
He Met Her on the Stairs.....	Levey
Homing	Del Riego
Hurrah for the Rolling Sea.....	Finck
If Any Little Song of Mine.....	Del Riego
I Found You.....	Goodman
I Heard You Singing.....	Coates
I Know a Lovely Garden.....	d'Hardelet
Immortality	Lohr
In the Garden of Tomorrow.....	Deppen
Little Gray Home in the West.....	Lohr
Little Love, a Little Kiss.....	Silesu
Love's a Merchant.....	Carew
Ma Curly Headed Babby.....	Clutsam
Mammy's Precious Pickaninny.....	Goodman
Market	Carew
May Mornnig, A.....	Denza
Mellsande in the Wood.....	Goetz
Mother o' Mine.....	Tours
My Ship.....	Del Riego
O Dry Those Tears.....	Del Riego
Oh! For the Wings of a Swallow.....	Lohr
One Little Dream of Love.....	Gordon
Over the Waters Blue.....	Clarke
Piper of Love.....	Carew
Ragged Vagabond	Randolph
Rose in the Bud.....	Forster
Rose of My Heart.....	Lohr
Roses of Picardy.....	Wood
Sea Rapture	Coates
Slave Song.....	Del Riego
Smile Through Your Tears.....	Hamblen
Somewhere in This Summer Night.....	Carew
Song of Songs.....	Moya
Song of the Soul.....	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden.....	Del Riego
There's a Song In My Heart.....	Hamblen
Three for Jack.....	Squire
Thought of You.....	Lohr
Three Little Fairy Songs.....	Besly
Tick Tick Tock.....	Hamblen
Tiptoe	Carew
Wake Up	Phillips
Way to Your Heart.....	Lockhart
When Eventide Closes.....	Jonas
Where My Caravan Has Rested.....	Lohr
World Is Waiting for the Sunrise.....	Seitz
You in a Gondola.....	Clarke

NEW SONGS

Come Back In Dreams.....	Hamblen
Devotion	Wood
Hallowed Hour	Wood
A Little Prayer.....	Hamblen
Little Son	Axt
Needing You	Deppen
Over the Meadow	Carew
The Pcse of Memory Lane.....	Gordon
The Sacred Flame.....	Hamblen
When Shadows Fall	Loth

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. LIV. No. 8

SAN FRANCISCO, AUG. 20-SEPT. 4, 1928

FIVE CENTS

MUSICAL REVIEW ADVISES ITS READERS TO HEAR RETHBERG IN OPERA

Universal Interest Displayed in Sixth Annual Season of San Francisco Grand Opera Association Under General Direction of Gaetano Merola—Repertoire Includes Aida, La Cene Delle Beffe, Madame Butterfly, Turandot, L'Amore dei Tre Re, Fedora, Andrea Chenier, Cavalleria Rusticana and Pagliacci—Array of Distinguished Artists Form Various Casts

Inasmuch as this issue of the Pacific Coast Musical Review is going to press before it is possible for the editor to review any of the productions it will be expedient to jot down a few impressions gathered from the announcements of the season appertaining to artists, repertoire and ensemble. That General Director Gaetano Merola and the management of the Opera Association understand the wishes of the people may easily be gathered from the fact that the announcements themselves resulted in an unprecedented advance sale of tickets. Just prior to the opening of the season more than \$150,000 had been received for tickets, which is something like 75 per cent of the total capacity of the 12 performances. No doubt most of the performances will be entirely or almost sold out.

Since particular efforts have been made to "sell" Marie Jeritza on the basis of her sensational personality rather than her worth as an artist, we venture to state that the productions in which she appears will attract especially large houses. These operas are: Tosca, Turandot, Fedora, and Carmen. Since the people have a pretty good idea as to what they want, whether it meets with the approval of those qualified to judge from an artistic standpoint or not, it is possible that some of the superior artists of the company may slightly suffer through the sensationalism that surrounds a dominating personality.

It is for this reason that the Pacific Coast Musical Review wishes to impress upon the mind of its readers—artists, teachers, students, music club members and serious music lovers in general—not to permit sensationalism to interfere with their artistic enjoyment. The low-priced seats charged for the operas are not sufficiently large in numbers to enable most serious music lovers to attend all performances. Therefore, we feel certain that we do them a service when we give them a few suggestions. Certain music lovers prefer the operatic work itself to the personality of the artist, while others prefer the qualifications and accomplish-

By ALFRED METZGER



ELISABETH RETHBERG

Prima Donna Soprano of the San Francisco Opera Association and the Metropolitan Opera House, New York, and One of the World's Greatest Concert and Operatic Artists

ments of the artist to the operatic work as a whole. We shall endeavor to give our reasons for supporting certain performances which the reader may have overlooked.

The Pacific Coast Musical Review, having carefully examined the cast or personnel of the company, believes that Elisabeth Rethberg is the outstanding prima donna star of the organization. She possesses a voice of exceptional beauty both as to timbre and

quality, and she sings with an intelligence that brings out every emotional characteristic of her role. When Mme. Rethberg was

here in concert she aroused admiration because of her effective reading of the classic concert repertoire, but she never had the opportunity to display her numerous brilliant accomplishments to quite such a degree as is afforded her by the tremendous operatic display. She appears in Aida, Mme. Butterfly, Andrea Chenier and Faust. If we are not greatly mistaken, Mme. Rethberg should give one of the most satisfying and musically performances of Marguerita in Faust that San Francisco ever had the opportunity of hearing. If you are genuinely interested in music and you really wish to add to your artistic experience, you simply can not afford to miss hearing Mme. Rethberg. You will thank us for reminding you of this fact afterwards.

There are two roles in which that consummate operatic artist, Lawrence Tibbett, should prove particularly satisfactory, namely, as Neri in La Cene Delle Beffe and as Tonio in Pagliacci. Both as actor and singer Mr. Tibbett is already known in this city. His voice is of rare pliancy and resonance and he sings with the utmost enthusiasm and abandon. Edward Johnson is another artist of exceptional merit, one of the truly excellent operatic singers of the day. We consider him particularly suited for such roles as Avito in L'Amore dei tre Re, which opera, by the way, belongs among the foremost gems of operatic literature, and we hope it will not be neglected in the rush after sensationalism. Real musicians will not fail to reserve their

seats for L'Amore dei tre Re, which will be given on Monday evening, September 24. Another opera heard rarely in this city and not belonging in what may be termed a "popular" repertoire, is Fedora by Giordano, a work requiring both histrionic as well as vocal qualifications.

Other artists familiar to San Franciscans are Tokatyan, a most dependable and intelligent interpreter with a decidedly pleasing

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Vettori, Donnelly, Tibbett, Tokatyan, Bada,
D'Angelo, Picco, Oliviero, Sperry

Wednesday Evening, September 19.....Tosca
Jeritza, Tokatyan, Danise, Bada,
D'Angelo, Malatesta

Friday Evening, September 21.....Madame Butterfly
Rethberg, Telva, Barra, Picco, Oliviero,
Malatesta, D'Angelo, Sperry

Saturday Evening, September 22.....Turandot
Jeritza, Vettori, Tokatyan, D'Angelo, Picco,
Bada, Oliviero, Sperry

Monday Evening, September 24.....L'Amore Dei Tre Re
Vettori, Johnson, Danise, Pinza, Oliviero

Tuesday Evening, September 25.....Fedora
Jeritza, Donnelly, Barra, Danise, D'Angelo,
Oliviero, Bada, Picco, Mercado, Sperry

Thursday Evening, September 27.....Andrea Chenier
Rethberg, Telva, Barra, Danise, Picco, D'Angelo,
Malatesta, Bada, Oliviero, Sperry

Saturday Matinee, September 29.....Tosca
Jeritza, Barra, Tibbett, Bada, D'Angelo,
Malatesta

Saturday Evening, September 29.....Faust
Rethberg, Tokatyan, Pinza, Picco, Sperry

Monday Evening, October 1.....Carmen
Jeritza, Donnelly, Tokatyan, Pinza, Picco,
Bada, D'Angelo, Mercado

Wednesday Evening, October 3.....(Double Bill)
Cavalleria Rusticana—Telva, Barra, Mercado
Pagliacci—Vettori, Johnson, Tibbett,
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THE OPERA SEASON

(Continued from page 1)

and well-trained voice; Oliviero, an excellent artist; Pinza, a basso of rare timbre and an artist of superb poise; Picco, Mercado and d'Angelo, all singers of experience and artistic facility. Among those with whom San Francisco has not as yet become familiar, but whose reputations preceded them, are: Vettori, soprano; Telva, mezzo soprano; Barra, tenor; Danise, baritone, and Malesta, bouffo.

It is quite gratifying to note so splendid an array of resident artists, some of whom have made reputations elsewhere. Thus, Myrtle Donnelly occupies front rank among the capable artists of the company. She will have various opportunities to add to her fame. She is already known for her unusually skillful portrayal of Lisabetta in *La Cene delle Beffe*, which brought her the admiration of opera goers last season. This year Miss Donnelly, in addition to the opera just mentioned, will sing in *Fedora* and *Carmen*. She is deserving of every success she is sure to have.

Other artists of reputation residing among us who will have opportunities to reveal their ability are: Eva Gruninger Atkinson, Rose Florence, Austin W. Sperry, Attilio Vannucci and others whom we shall refer to in our reviews to be published in the next issue of this paper. It is gratifying that in addition to Gaetano Merola, with whose musical direction we have become familiar, Pietro Cimini again has an opportunity to delight us with his masterly conducting. Another conductor not quite so well known here, although having attained fame elsewhere, is Wilfrid Pelletier, whose appearances are awaited with interest.

The San Francisco Opera Association is especially to be congratulated upon the selection of its ballet directors, Pavley-Oukrainsky, whose matchless artistry have already been admired in every corner of the musical world. We feel justified to recommend this organization heartily to our readers.

Of course, the orchestra, consisting practically of the entire personnel of the San Francisco Symphony Orchestra, with Louis Persinger as concert master, will again add much to every performance of the well-chosen repertoire. Scenery, costumes and mise-en-scene may be depended upon to be gratifying throughout, as past experience has taught us. Reviews of the various productions will be published in our next issue. In the meantime it is safe to say that this present season seems to surpass in financial support any of the previous ones.

ANNUAL MUSICALE TEA

The Sphinx Club will give their annual musicale tea at the Fairmont hotel on Friday afternoon, September 21, in honor of the outgoing president, Mrs. Nicholas Luning. The club has always given very interesting programs, but this year is more than fortunate in having a delightful program arranged by Mrs. George Kruger, chairman of the day. The program is as follows: Sonata, op. 30, No. 3, for piano and violin, G major (Beethoven), George Kruger, Hother Wismer; piano solos—Nocturne, op. 15, No. 2, Etdue, op. 10, No. 5, Etude, op. 10, No. 3, Etude, op. 25, No. 1 (Chopin), Beyond the Mist, an impression for the piano Gardner-Eyre), La Campanella (Paganini-Liszt), George Kruger; violin solos—Adagio, op. 145 (Spohr), Spanish Dance (Granados), At the Fountain, for violin alone (David), Hother Wismer.

George Stewart McManus, pianist, one of California's foremost artists and pedagogues, will return to San Francisco shortly after more than a year's sojourn abroad. Mr. McManus spent considerable time in Edinburgh.

HERTZ ANNOUNCES NEW WORKS

While plans for the approaching season of the San Francisco Symphony Orchestra are still in the making, Alfred Hertz today disclosed a glimpse or two of some of the interesting orchestral features which the season's programs will bring forth. The season, incidentally, will make Hertz' fourteenth consecutive year as conductor of the orchestra.

One of the principal events of the season will be the performances of Ernest Bloch's symphony, *America*, which won first prize among 92 compositions submitted in the nation-wide contest conducted by Musical America. It seems, according to Hertz, that there is considerable rivalry for the honor of giving the prize-winning composition its premiere. There is a possibility that the situation may be given a unique solution by a simultaneous production under the batons of the five maestros who acted as judges.

The judges were Hertz, Serge Koussevitzky of Boston, Leopold Stokowsky of Philadelphia, Frederick Stock of Chicago and Walter Damrosch of New York. Indications are that the premiere of *America*, the work of a now full-fledged San Franciscan, will be one of the outstanding events of the musical year. In addition to *America*, Hertz plans to give a world premiere of the work of another San Francisco composer, Frederick Jacobi, his *Indian Dances*, based upon native themes derived from his stay among the New Mexico tribes.

Another novelty will be Howard Hanson's symphonic poem, *Lux Aeterna*. Hanson has claims to consideration as a Westerner, having been director of music of the College of the Pacific. He is now on the faculty of the Eastman institution at Rochester. Still another novelty will be Carpenter's *Skyscraper Suite*. This, according to Hertz, will be the nearest approach to jazz ever to be performed by the San Francisco Symphony Orchestra. The score includes three saxophones, a banjo and a factory whistle in *F*.

Hertz' disclosures of his plans for the season ended for the present with a notation of Deems Taylor's symphonic poem, *Jurgen*, for a first San Francisco performance. Interest in the season, which opens November 2, has been measurably heightened, according to officers of the San Francisco Musical Association, by the announcement of the plan to give Saturday evening concerts weekly at the new Dreamland Auditorium in place of the Sunday afternoon concerts.

SECKELS MATINEE MUSICALES

The Alice Seckels Matinee Musicales will open for their ninth season on Monday afternoon, November 5, with Anna Case as the artist of the day. These Matinee Musicales are unique in the musical life of San Francisco because of the opportunity for true intimacy between the artists and the audience, and because they comprise the only afternoon series of concerts by visiting artists.

The engagement of Anna Case, Mary McCormic of the Chicago Opera Company, and Fernanda Doria (California's own Fernanda Pratt), assures three song programs of conspicuous interest. Leo Ornstein, the Russian pianist who was in the advance guard of the futurists, and Henry Farbman, heralded as a "new violinistic sensation," will present a joint program that is certain to be far from hackneyed.

Two novelties of extraordinary interest will be the presentation of *Song Pictures of Spain* by Senorita Luisa Espinel, lyric diseuse, and an afternoon of drama featuring Charles Rann Kennedy and Edith Wynne Matthison in a new play by Mr. Kennedy.

The gold ballroom of the Fairmont hotel, redecorated and acoustically perfected, will again supply the setting for these recitals, and the drawing-room atmosphere which has always given so charming an air of intimacy to the Matinee Musicales will be retained throughout the season.

RUSSIA WANTS YEHUDI

That the entire civilized world is keenly eager to hear San Francisco's world-famous boy violinist, Yehudi Menuhin, in person, is again demonstrated in an offer to the young genius to tour Soviet Russia, just received by Moshe Menuhin, father and manager of the celebrated lad.

Written in ink, red as the flag of the reconstructed Muscovite government, and sent from the Soviet agency in Berlin, Menuhin is in receipt of the following letter:

"We should like to settle with you about concerts of Yehudi Menuhin in Russia, but you must take into consideration the difficult situation of the Soviet state. We are afraid that there will be no possibility of getting fees higher than \$6000 (American dollars) per concert, and we are sorry being obliged to mention such low fees, as we know Yehudi's receipts in America."

Even in this land of plenty, fees of \$6000 are rare for most artists and call for no apologies, but the sudden sensation created by the juvenile San Franciscan is establishing a new standard for artist payments.

Young Yehudi will appear in San Francisco and Los Angeles during December, and will tour Eastern United States early in 1929, and it is possible that the Russian offer will be accepted in conjunction with similar offers made by managements and organizations in England, France, Germany and other European countries.

RUSSIAN CHOIR SOLOISTS

The Russian National Symphonic Choir, that sterling vocal ensemble organization which is scheduled as the first attraction of the Selby C. Oppenheimer concert series for the coming season, will inaugurate the 10 events of this extraordinary list of attractions in the new Dreamland Auditorium on Tuesday night, October 23 next. This is a most unique organization in the high quality of the voices which compose its membership, and it will be recalled that when Manager Selby C. Oppenheimer first presented them to local music lovers two years ago, an immediate and emphatic success was scored. In the usual sort of choirs which are built along traditional lines, attention is given to the quality of entire sections. Thus is discussed the soprano and the tenor section of a given choir. But the Russians are a compact body of not more than 25 members and each voice has an important part to play in the interpretation of each number. Therefore Serge Kibalcich, the director, has selected his individual members with as much care as the conductor of a symphony orchestra selects each member of his band. Timbre of voice, range, quality and the solo ability of each artist are first considerations with Kibalcich in choosing his singers, making the organization one of genuinely individual solo character.

CONSERVATORY ORCHESTRA

The San Francisco Conservatory of Music String Orchestra will be organized and will begin rehearsals on October 15, under the direction of Robert Pollak, head of the violin department. On the return of Ernest Bloch, composer, and director of the school, from Europe, the leadership will be given over to him. He is expected to be in San Francisco before November 1. Applications for enrollment in the orchestra should be made at once at the conservatory.

Robert Pollak sends news from Vienna that several of his old pupils are studying with him there and one of his former pupils just won exceptional honors at the Vienna Conservatory and was presented with a fine violin. Mr. Pollak is looking forward to coming back to San Francisco in September.

Musical Review

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NATIONAL RADIO AUDITION

All California is bringing forward its best young singers to compete in the second National Radio Audition. Local auditions are being held in communities throughout the State, and these local winners will go to San Francisco to compete for the State prize. A boy and a girl winner are chosen in each community, two are chosen to represent the State, next comes the inter-State competition and then the national finals in New York City. Substantial cash awards and scholarships in music await the national winners.

The object of this national radio audition is to discover young, amateur singers of genuine talent and offer them that precious thing opportunity for recognition and advancement. The national radio audition last year was an outstanding success, and at least four young singers who might otherwise have remained unknown, are today well on the road to fame and fortune. The same opportunity is open to any young singer in California. That is the reason for the present great interest in the local auditions throughout the State.

In Sacramento, for instance, the Chamber of Commerce and the city recreation department are urging the best singers in the district to compete. George Sim is directing the audition for these organizations. The competition is scheduled for September 30 at 2:00 p. m. in South Side Clubhouse.

Paso Robles, in selecting Helen Marie Cates and Wilfred York as its winners on August 29, has the honor of being the first city in the United States to complete its local audition.

The next audition scheduled in California is at Santa Rosa, which will select its two best singers at a luncheon of the Women's Auxiliary of the Chamber of Commerce at the Occidental hotel on Tuesday, September 18. Mrs. Minnie C. Mills, president of the auxiliary and city supervisor of music in the Santa Rosa schools, is directing the contest.

In Stockton the local audition is being conducted by the Chamber of Commerce under the direction of Mrs. L. S. Page and will be held Friday, October 12, in the high school auditorium. The Salinas audition, sponsored by the Salinas Chamber of Commerce, will be held the same evening. Auditions are being arranged also in Fresno, Merced, Arcata, Chico, Dunsmuir, San Jose, Ukiah, Roseville, Oakland and San Francisco.

CITY INVITES STUDENTS

With arrangements completed for the 1928-29 series of municipal "pop" concerts in Civic Auditorium under direction of Alfred Hertz, the Auditorium committee has issued an invitation to all musical organizations desiring group accommodations to make immediate reservations for seats during the season. As in former years, a number of music teachers are taking advantage of the extremely popular scale of prices offered for the "pop" series and are securing group reservations for their classes.

The municipal program for the forthcoming season is the most interesting in many years. Under the baton of Alfred Hertz, five of the greatest artists on the concert stage, several who have never been heard here before, will appear as guest artists with the San Francisco Symphony Orchestra.

George Liebling, American pianist-composer, youngest pupil of Liszt, will open the series on the night of November 8. While in the East, Conductor Hertz heard Liebling in concert and decided that he was the ideal "opener" for the annual Auditorium series. Chairman James B. McSheehy and Supervisors Franck R. Havenner and Warren Shannon of the Auditorium committee immediately assented to a wired invitation to Liebling. As a result he will be heard here in his Pacific Coast concert debut.

The Auditorium committee also succeeded in signing up Elsa Alsen, leading Wagnerian dramatic soprano. She will appear here on the night of November 22 with the Hertz organization. Madame Alsen is making her first tour of the Pacific Coast this year, and her appearance is being eagerly awaited by music lovers. Other great stars of the concert world who have been chosen as guest artists in the series are: Mischa Elman, San Francisco's favorite violinist; Reinald Werrenrath, foremost American baritone, and Frieda Hempel, "the Jenny Lind of today."

Seats for the entire series of five concerts, all to be given in Civic Auditorium, are now to be purchased at the box office of Peter D. Conley, Sherman, Clay & Co., Kearny and Sutter streets. Season reservations range from \$1.00 to \$4.00. Single seats will be on sale later, but patrons are warned to buy the season seats as 75 per cent of last year's attendance was due to this class of reservations.

PIANO SCHOLARSHIP

A full conservatory course in piano is being offered by the San Francisco Conservatory of Music for a year's scholarship study under Winifred Howe. Miss Howe is a recent addition to the faculty of the conservatory, where she conducted successful summer classes in theory and piano during the last few months. She is a former student of Camille Decreux of Paris and Tobias Matthay of London, teachers of international fame, under whom she completed three years of study last fall. She has also had a thorough training as a teacher of theory, and has both studied and taught under Nadia Boulanger, Parisian musician and composer of renown. Tryouts for the scholarship will be held Saturday afternoon, September 29, at 2:30 at the conservatory. There will be no special requirements, and the award will be made on the basis of general abilities.

MORE PERSINGER PRODIGES

Louis Persinger will present two more child prodigies to San Francisco audiences before the holiday season. Kayla Mitzl, a 13-year-old violinist from Winnipeg, Canada, will play in Scottish Rite Auditorium on October 30. The following month will mark the debut of Ruggiero Ricci, an astonishing youngster of eight years. Both of these children will appear under the management of Alice Seckels, who also managed Yehudi Menuhin's debut recital.



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H. Bickford Pasmore, the bay region's dean of singing masters, will give a series of monthly concerts by his advanced pupils at the Pasmore Studios in Berkeley and at the Y. M. C. A. Auditorium on Golden Gate avenue, San Francisco. The concerts will be given on Tuesdays at the auditorium and on Fridays at the Berkeley studio on College avenue. At the first concert, the Trio—the California Larks—who have established an enviable reputation in the East Bay cities with their beautiful, well-trained voices and remarkable ensemble, not to mention their personal appearance, will sing a number of trios, some of them by Pasmore, as well as solos from the operas and songs.

Maria Redaelli has been compared with Galli-Curci in the brilliancy of her technic. She is also dramatic. Pearl Davis, while more lyric, has also a well-placed coloratura to draw upon on occasion. Merle Scott, though a mezzo contralto, has a trill and scale that many sopranos could envy. The Larks will be assisted by Benjamin Lipston, tenor, well-known KFRC artist, and Francis Topham, baritone, who, though still in high school, has a mature voice and style. Mr. Topham hails from Lindsay, Calif., and came specially to Mr. Pasmore to study. Merle Scott and Mr. Topham will sing and act a miniature comedy entitled At First Sight, which was composed by Mr. Pasmore some time ago. Mr. Pasmore will precede the numbers with his genial explanatory remarks.

Mrs. Audrey Baer Sorel has returned to her home in Oakland after a very enjoyable visit to Santa Monica and Los Angeles. Mrs. Sorel has quite a large circle of friends in the South and was extensively entertained during her visit. A number of her musical friends arranged a party to hear Percy Grainger play with the symphony orchestra in Hollywood Bowl, after which supper was enjoyed at the Ambassador hotel.

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FRIED TO LECTURE AT U. C.

Alexander Fried, music editor of the San Francisco Chronicle, will give a lecture course in the history of music for the University Extension Division, starting Monday evening, October 8, at 7:00 o'clock at the Extension building, 540 Powell street.

The lectures will be illustrated with types of music, and the material of the course will be handled from the viewpoint of the amateur, according to Fried's plans. A discussion of the history and nature of music will be supplemented by lectures on the important movements in music and on leading composers. Considerable attention will be devoted to modern music.

The lecturer has been music editor of the Chronicle for the past three years, and is a former managing editor of the Musical Digest, New York. He received his A.B. and M.A. degrees in music at Columbia University, and studied with Daniel Gregory Mason, American critic and composer. Ten lectures will be given, the first of which will be open to the public without charge. The complete course offers one unit of credit.

GOOD NEWS HIT AT CURRAN

The story of Good News, which Sam Salvin brings to the Curran theatre, San Francisco, for a limited engagement commencing Monday night, September 17, is fundamentally fascinating and most engagingly written. It tells the experiences, conflicts and achievements of an interesting group of students in a co-educational college during the hectic period of the intercollegiate football season, and somehow Laurence Schwab and B. G. DeSylva have managed to capture and delineate the actual enthusiasm and color of the student body as exemplified on every campus in the country, wherever the undergraduate activities are made manifest.

Not only is the collegiate spirit personified to the life, but the various types encountered in every academic institution are portrayed by a cast that has been especially selected with that end in view. The plot of the play revolves around a captain of the football team and a captivating college flirt whose aim in life is to ensnare the athletic heroes who excel in the manly sports. The vivacious little lady engages herself to the football hero and calmly announces that she will marry him if he wins the game. The fact that his heart is interested in a demure little astronomy student is of no moment to the proud and haughty college belle. The dramatic conflict continues from start to finish of the piece, and presents problems that are serious to the young persons involved, but are so excruciatingly funny to the audience as to provoke gales of mirth.

ROYAL FAMILY IS FAVORITE

On Sunday night, September 16, The Royal Family, a comedy of personages of the stage, a hilarious insight into a merry mad theatrical household, comes to the Geary theatre, San Francisco, for a brief engagement. The Royal Family is set entirely in the rich apartment of the Cavendishes, a fabulous group of stage favorites of all ages and both sexes, and exposes what merry things they do about matters of love, life and death in their hectic leisure moments.

Judging from the list of names the cast might well be termed an all-star one. Charlotte Walker, well remembered for her stellar roles on both stage and screen, is the first mentioned; Fredric March, one of the most popular juvenile stars of the stage; Emelie Melville, the popular character actress; Helen Bolton, star of The Cradle Snatchers; Frederick Sullivan, the clever character comedian; Katherine Prather, the beautiful and clever ingenue; Stanley Smith, Oscar Apfel, Claude Fleming, Marion Burns, Betty Farrington, Frank Dawson and Douglas Lawrence are all names familiar to the playgoer.

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There will be no rear seats when the Abas String Quartet plays its opening concert in Scottish Rite Auditorium October 22. Every auditor on the lower floor will be within nine rows of the players and so have the opportunity of hearing chamber music the way it was intended to be heard, in intimate surroundings.

Nathan Abas and his associates, William Wolski, Romain Joseph Varney and Michel Penha, are sincere exponents of the art of string quartet playing. Their programs will reflect the same high ideals which characterize their playing. They will present the traditional classics and also give voice to the works of our contemporaries. Their first program covers a gamut representing Haydn, Beethoven and Ernest Bloch.

Popular prices will prevail, a reserved seat for all six concerts costing but \$5.00. Alice Seckels is managing the Abas String Quartet concerts for the Civic Chamber Music Society, which sponsors them.

Ernest Bloch, director of the San Francisco Conservatory of Music, landed in Marseilles the other day after a sea voyage of forty days from San Francisco via Panama Canal. He was enthusiastic over the voyage and will visit his family in Switzerland before returning to San Francisco.

GRAVEURE AS TENOR

The sensational flurry created by Louis Graveure last year, when he suddenly appeared in New York City as a tenor recitalist after years of successful singing in the baritone key, has made this superb artist the center of unusual interest, and his appearances here in his new capacity, which have been announced as early November events, are already assuming considerable interest among music lovers, assuring him of a reception by vast crowds in both San Francisco and Oakland.

With a new repertoire in which are included many operatic roles, Graveure appears in San Francisco and Oakland as an attraction in the Selby C. Oppenheimer concert series in those cities. Season tickets for the 10 sterling events of these music courses, said to be the most pretentious events of their kind in America, indicate that much interest exists in these events, and that a large percentage of the locations in Dreamland Auditorium, San Francisco, where they will all take place, and in the Oakland Auditorium, will be sold on the season ticket plan.

California's Romantic Musical History will include all important musical activities in this State from 1849 to 1929—eighty years of musical progress. The book will be written in entertaining and fascinating style and will be profusely illustrated.

ANNUAL WISMER RECITAL

Hother Wismer, musical idealist and beloved wielder of the bow, will give his annual recital October 11 in the Colonial ballroom of the St. Francis hotel under Alice Seckels' direction. A Wismer recital is always something in the nature of an event. He invariably selects an unbackneyed program consistent with his high musical ideals. He has been indefatigable in his pursuit of worthwhile novelties and there is an ingenuous spirit in his work that makes his enthusiasm contagious.

John Haraden Pratt's Theme and Variations will be the contemporary novelty on Mr. Wismer's forthcoming program. He will also pay his obeisance to the classicists via numbers by Schumann which include an Adagio and Allegro for viola and the violin sonata opus 105. Joachim's Hungarian Concerto, and a group of short numbers will complete the program. As usual, Mr. Wismer has assured artistic accompaniments by engaging Margo Hughes as his confrere.

DRAMATIC RECITAL

Caponsacchi, Walter Hampden's acting version of Robert Browning's famous Ring and the Book, will be presented to San Fran-

IMPORTANT NOTICE

Beginning with its October 1st issue, the Pacific Coast Musical Review will resume its larger edition. In this connection we wish to announce that while the editor was busy during the summer months with compiling and writing the Musical History of California, to be published presently, and also with the Summer Symphony Concerts, he had, during the last year or so, somewhat neglected this paper. Some of our advertisers, and practically all of our subscribers, proved unexpectedly loyal, and we shall certainly prove to them during the new season that their loyalty is appreciated. A few advertisers felt that the irregularity of publication and reduction in the size of the paper justified cessation of their patronage, and in some instances transfer of same to another paper. In future we shall feel justified to confine our attention to our friends who have proved loyal. It is the only way in which we can show our gratitude to those who stood by us when we needed them most. In the past our policy has been to extend courtesies to all, whether they patronized us or not, but since advertisers do not seem to appreciate our generous and non-commercial policy, we shall imitate their example and possibly may profit by it. ALFRED METZGER.

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cisco audiences in recital form by Mrs. Hugh Brown, the well-known dramatic reader. This performance, which will be for the benefit of the Junior League Building Fund, will take place at the Mark Hopkins hotel on Tuesday afternoon, September 25, at 2:15.

The play, which derives its title from the principal character in Browning's poem, will be remembered by those who have been following the New York stage as having had a phenomenal run of many months in that city. The most enthusiastic praise from the critics, together with the subtler compliment implied in capacity audiences until the end, insures the merit and importance of this work, and in view of the theatre-going attitude toward this play in the East, it is expected that much interest and comment will be evoked in this city. Tickets for this attraction may be obtained at the Mark Hopkins

hotel, the Junior League Shop, or at Sherman, Clay & Co.

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By My Fireside	Gitz Rice
Casey the Fiddler	Wood
Come Back In Dreams	Hamblen
Daddy's Sweetheart	Lehmann
Do You Believe in Fairies?	Charles
Fairy Cradles	Carew
Far-Away Bells	Gordon
Go Lovely Rose	Quilter
Good Morning Brother Sunshine	Lehmann
Gray Days	Johnson
Hayfields and Butterflies	Del Riego
He Met Her on the Stairs	Levey
Homing	Del Riego
Hurrah for the Rolling Sea	Flnck
If Any Little Song of Mine	Del Riego
I Found You	Goodman
I Heard You Singing	Coates
I Know a Lovely Garden	d'Hardelot
Immortality	Lohr
In the Garden of Tomorrow	Deppen
Little Gray Home in the West	Lohr
Little Love, a Little Kiss	Silesu
Love's a Merchant	Carew
Ma Curly Headed Babby	Clutsam
Mammy's Precious Pickaninny	Goodman
Market	Carew
May Morn'ng, A	Denza
Melissande in the Wood	Goetz
Mother o' Mine	Tours
My Ship	Del Riego
O Dry Those Tears	Del Riego
Oh! For the Wings of a Swallow	Lohr
One Little Dream of Love	Gordon
Over the Waters Blue	Clarke
Piper of Love	Carew
Ragged Vagabond	Randolph
Rose in the Bud	Forster
Rose of My Heart	Lohr
Roses of Picardy	Wood
Sea Rapture	Coates
Slave Song	Del Riego
Smile Through Your Tears	Hamblen
Somewhere In This Summer Night	Carew
Song of Songs	Moya
Song of the Soul	Brell
Spirit Divine	Hamblen
Summer	Lohr
Thank God for a Garden	Del Riego
There's a Song In My Heart	Hamblen
Three for Jack	Squire
Thought of You	Lohr
Three Little Fairy Songs	Besly
Tick Tick Tock	Hamblen
Tiptoe	Carew
Wake Up	Phillips
Way to Your Heart	Lockhart
When Eventide Closes	Jonas
Where My Caravan Has Rested	Lohr
World Is Waiting for the Sunrise	Seltz
You In a Gondola	Clarke

NEW SONGS

Come Back In Dreams	Hamblen
Devotion	Wood
Hallowed Hour	Wood
A Little Prayer	Hamblen
Little Son	Axt
Needing You	Deppen
Over the Meadow	Carew
The Rose of Memory Lane	Gordon
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